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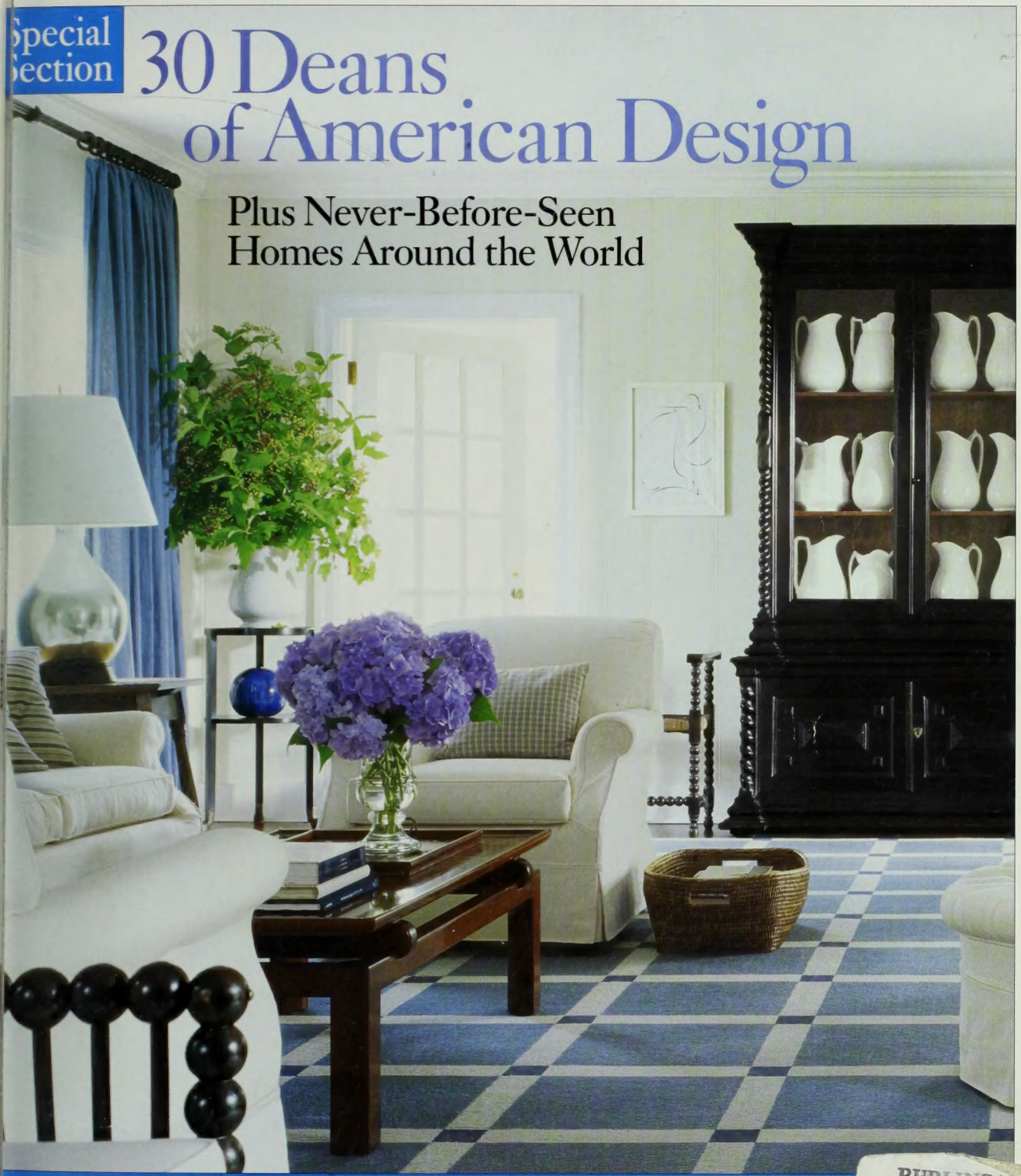
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30 Deans of American Design

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The Timeless Porsche 911, Renault's Design Center Outside Paris

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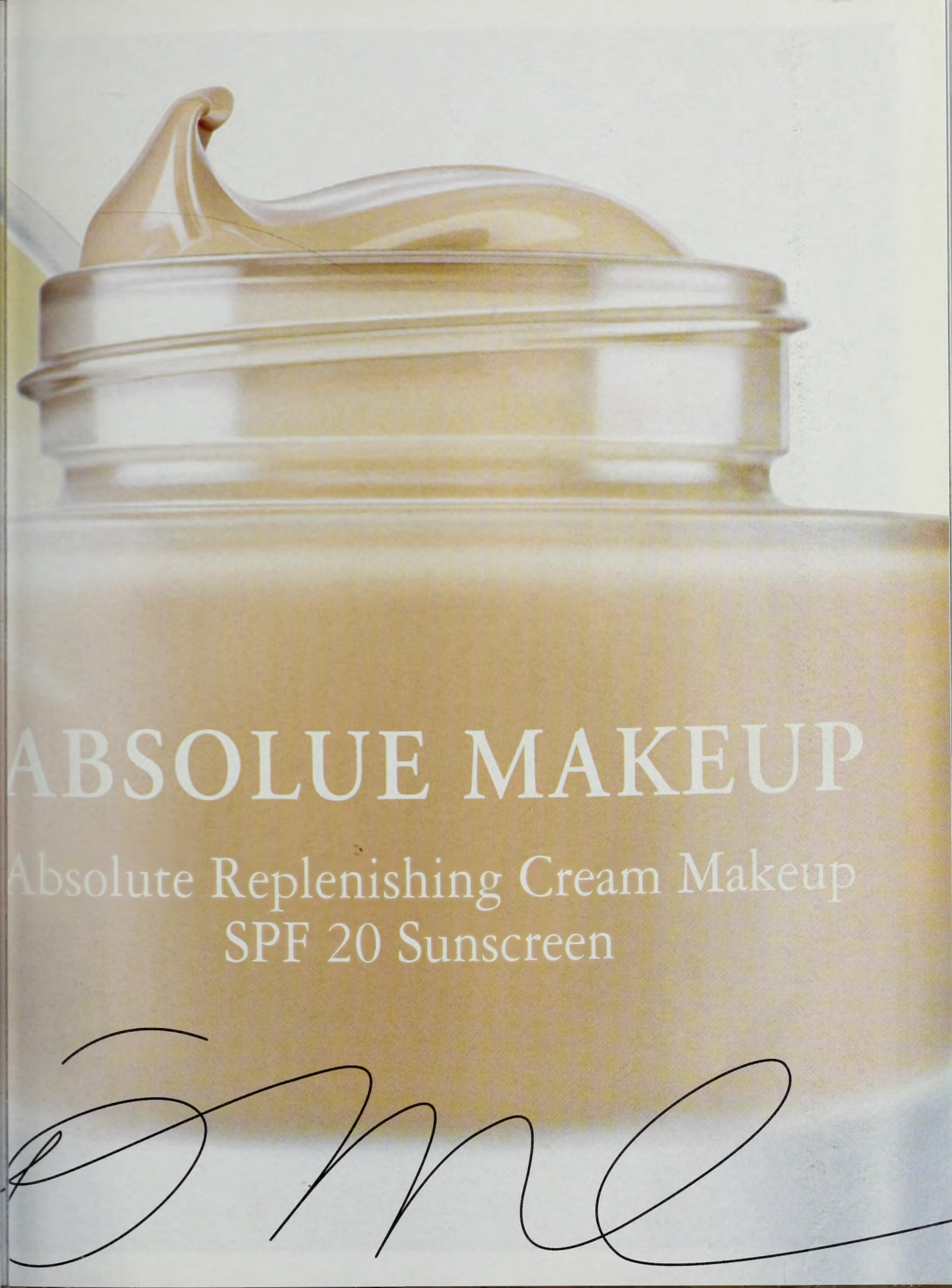
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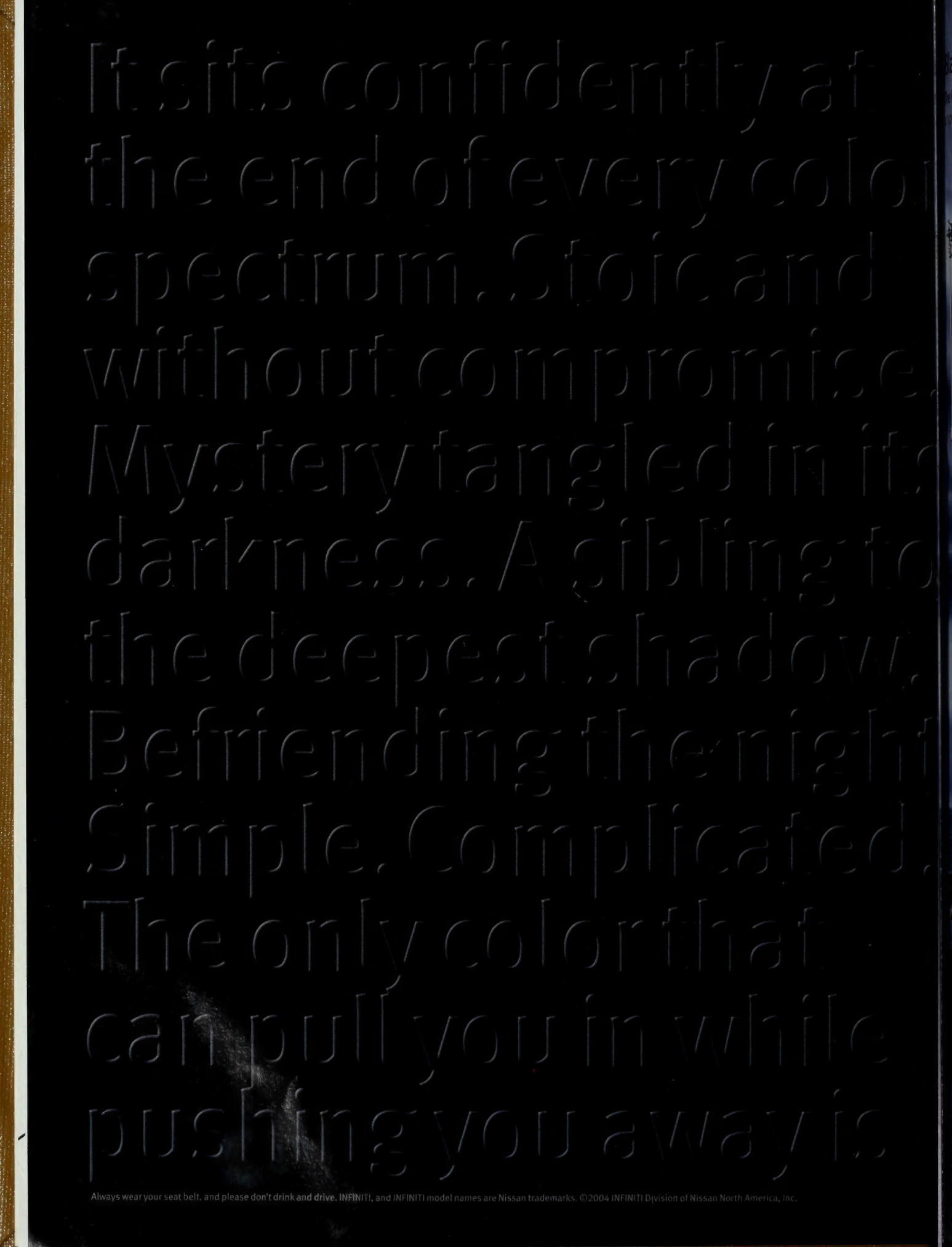
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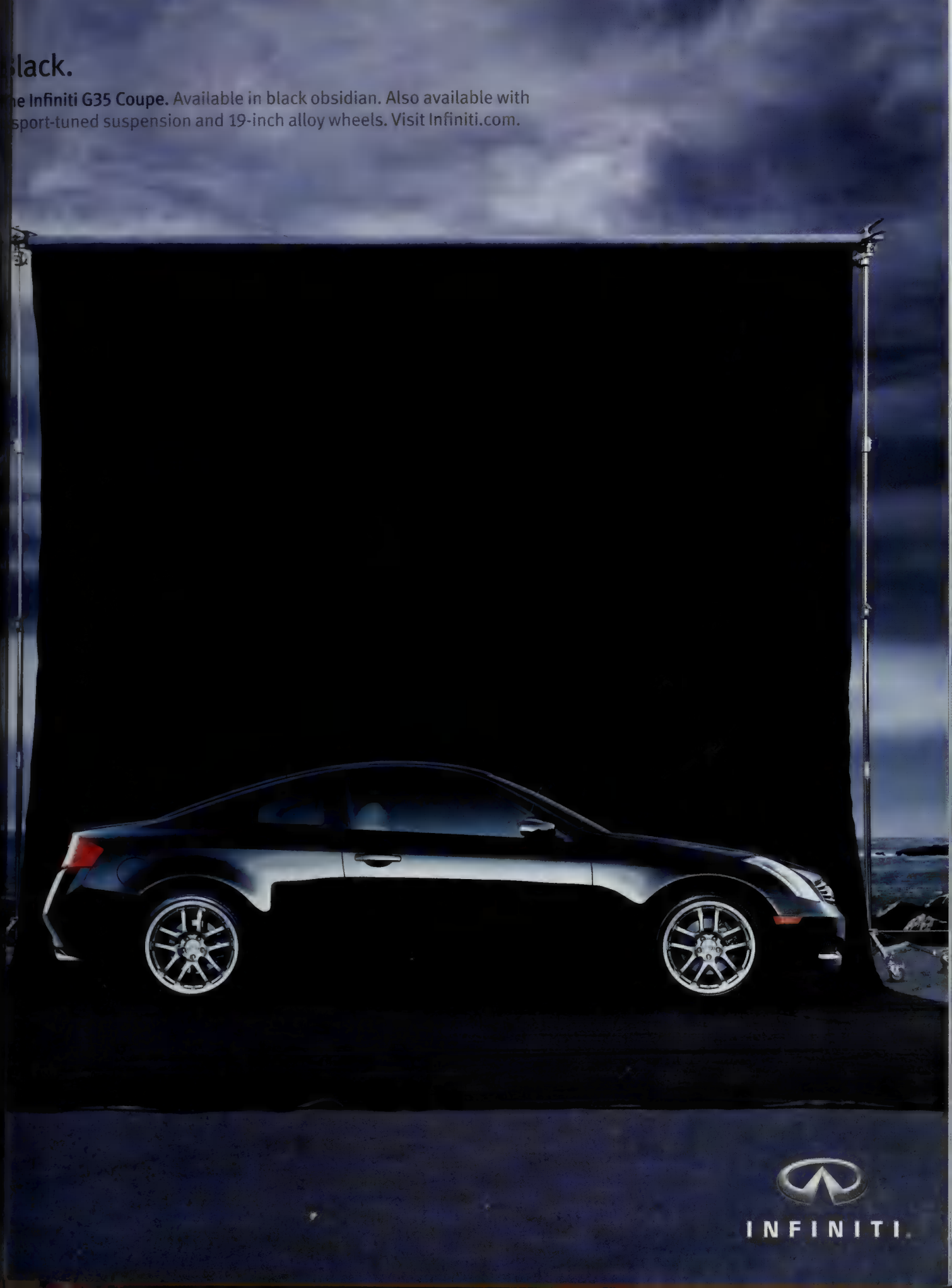


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COVER: The living room of a restored Shingle Style summer residence in the Hamptons. Photography by Scott Frances. See page 126. ABOVE RIGHT: A refurbished double-height library in England's 11th-century Alnwick Castle. See page 98.

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The terrace of a 300-year-old hilltop house on the island of Salina, off the coast of Sicily. See page 142.

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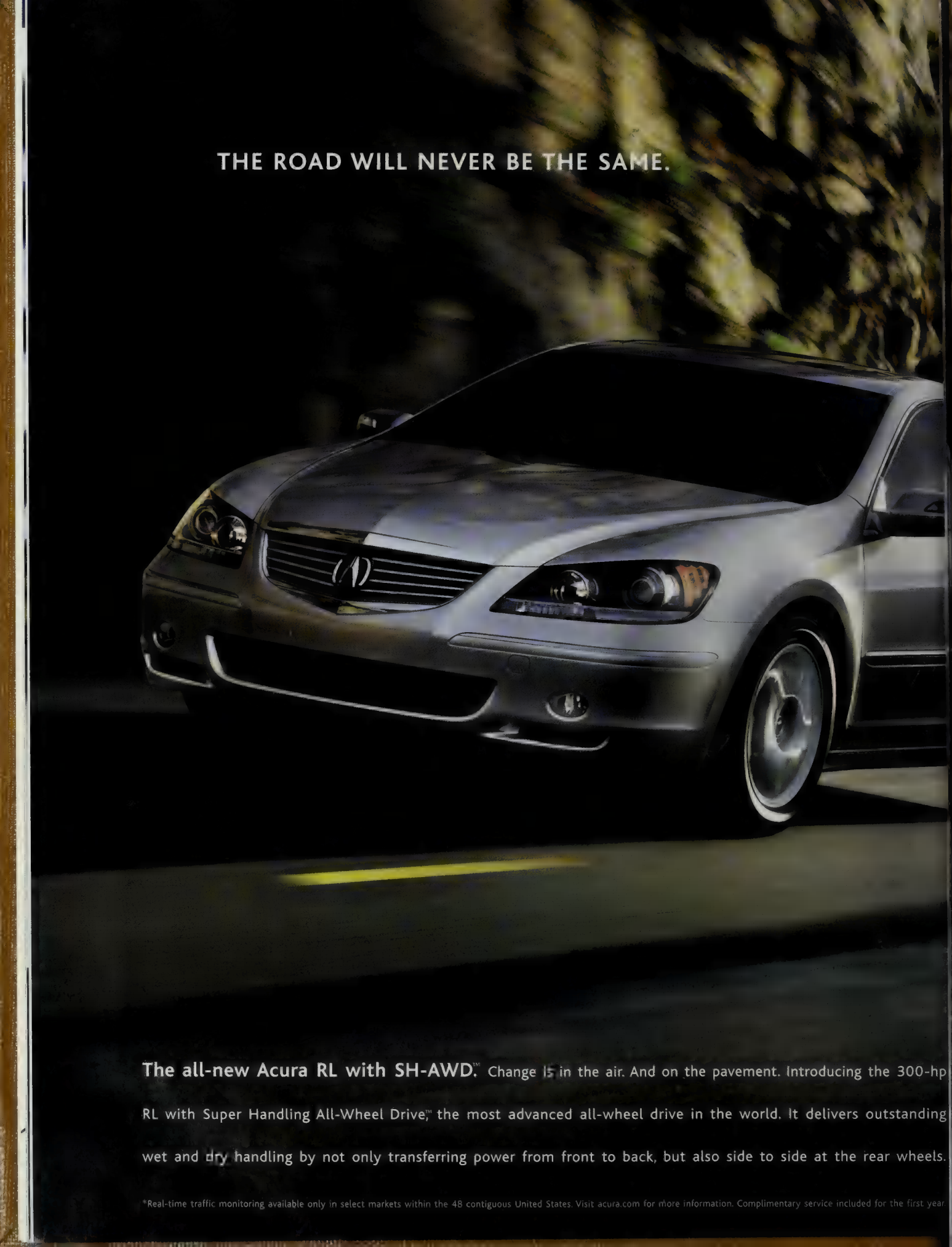
Porsche's 2004 version of the 911, the Carrera 4S. See page 176.

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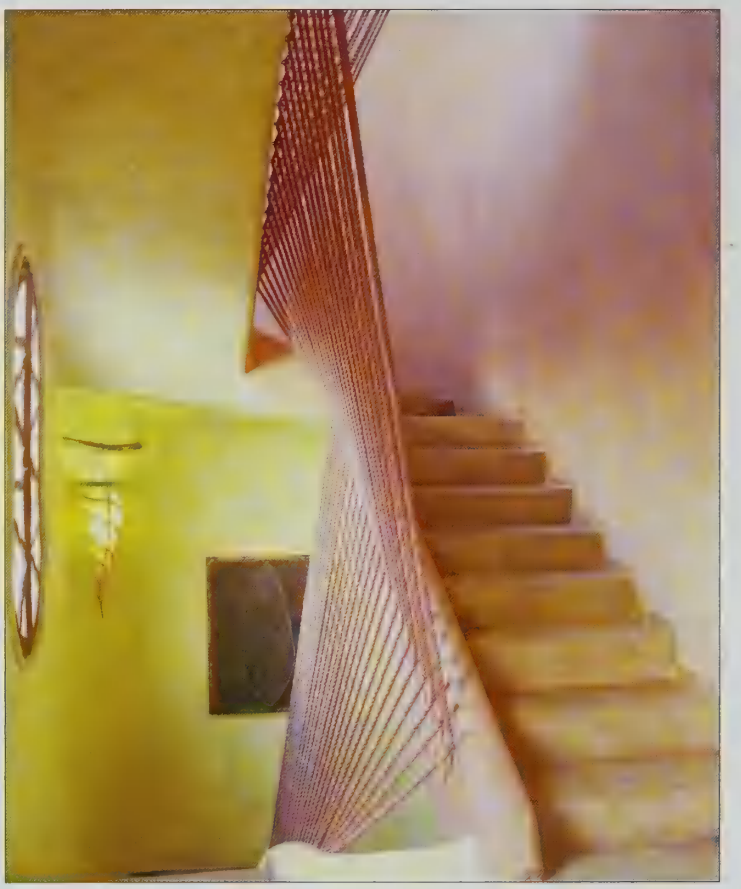
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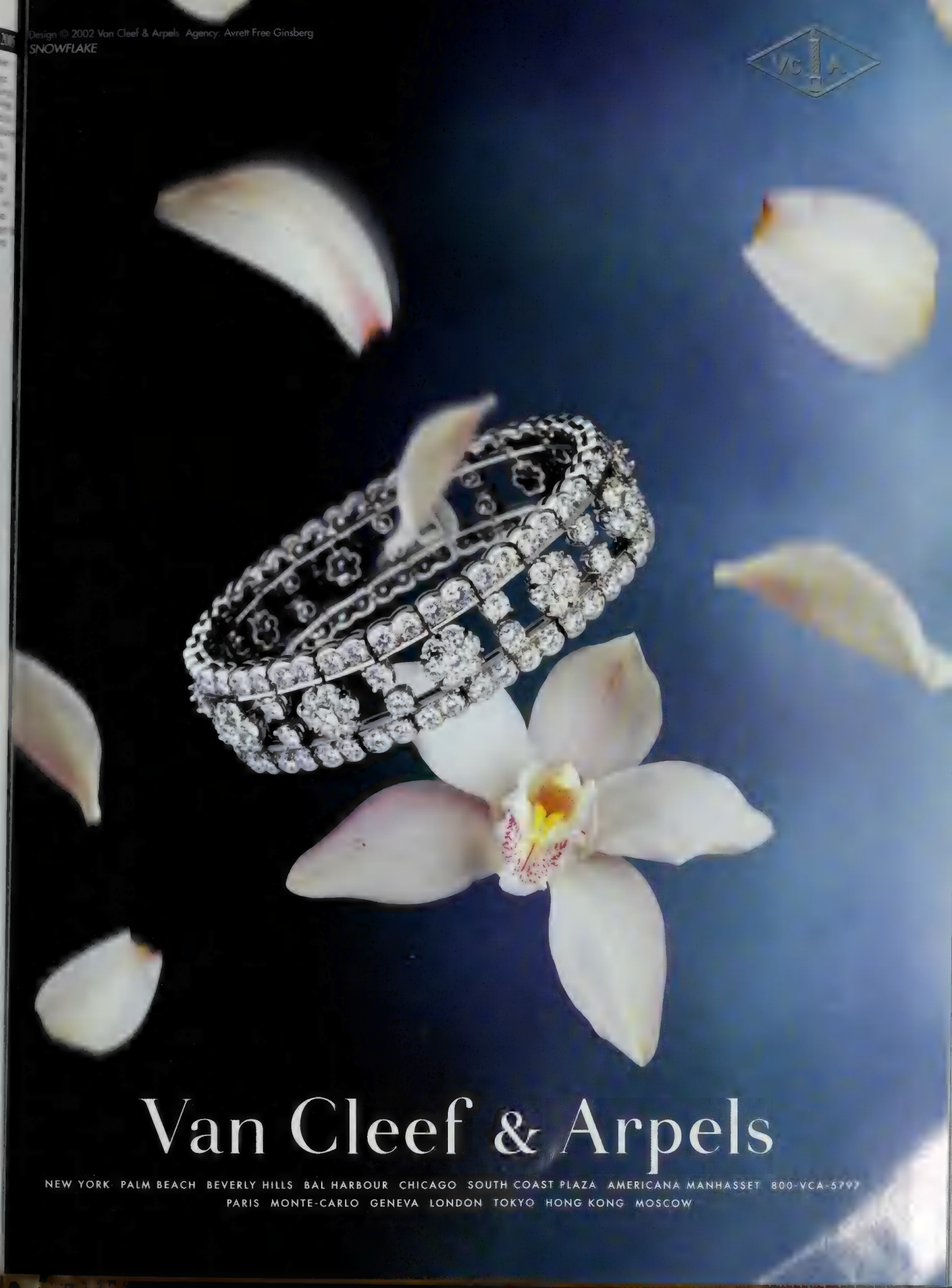
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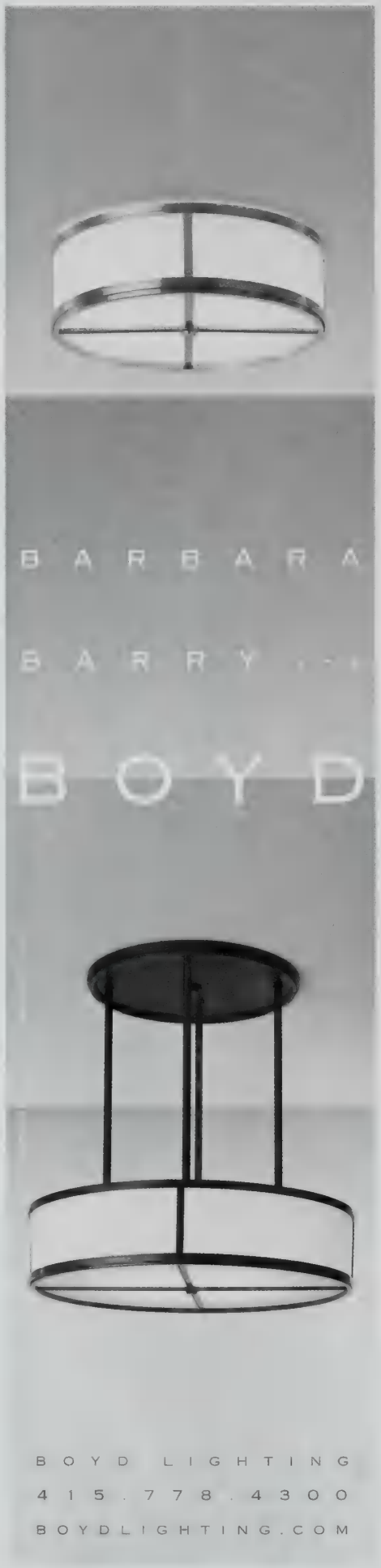
A circa 1960 aluminum chair designed by Harry Probber. See page 48.

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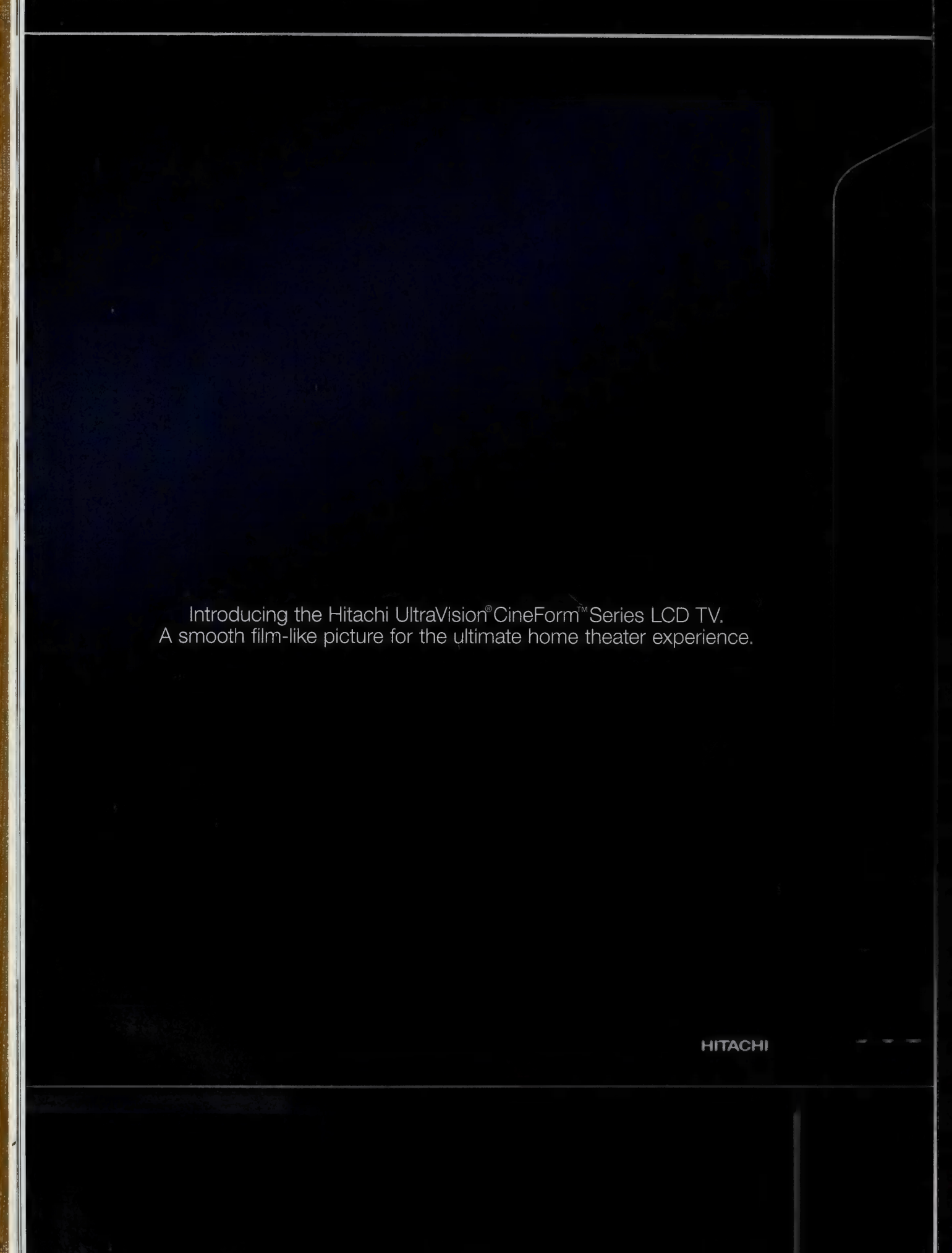
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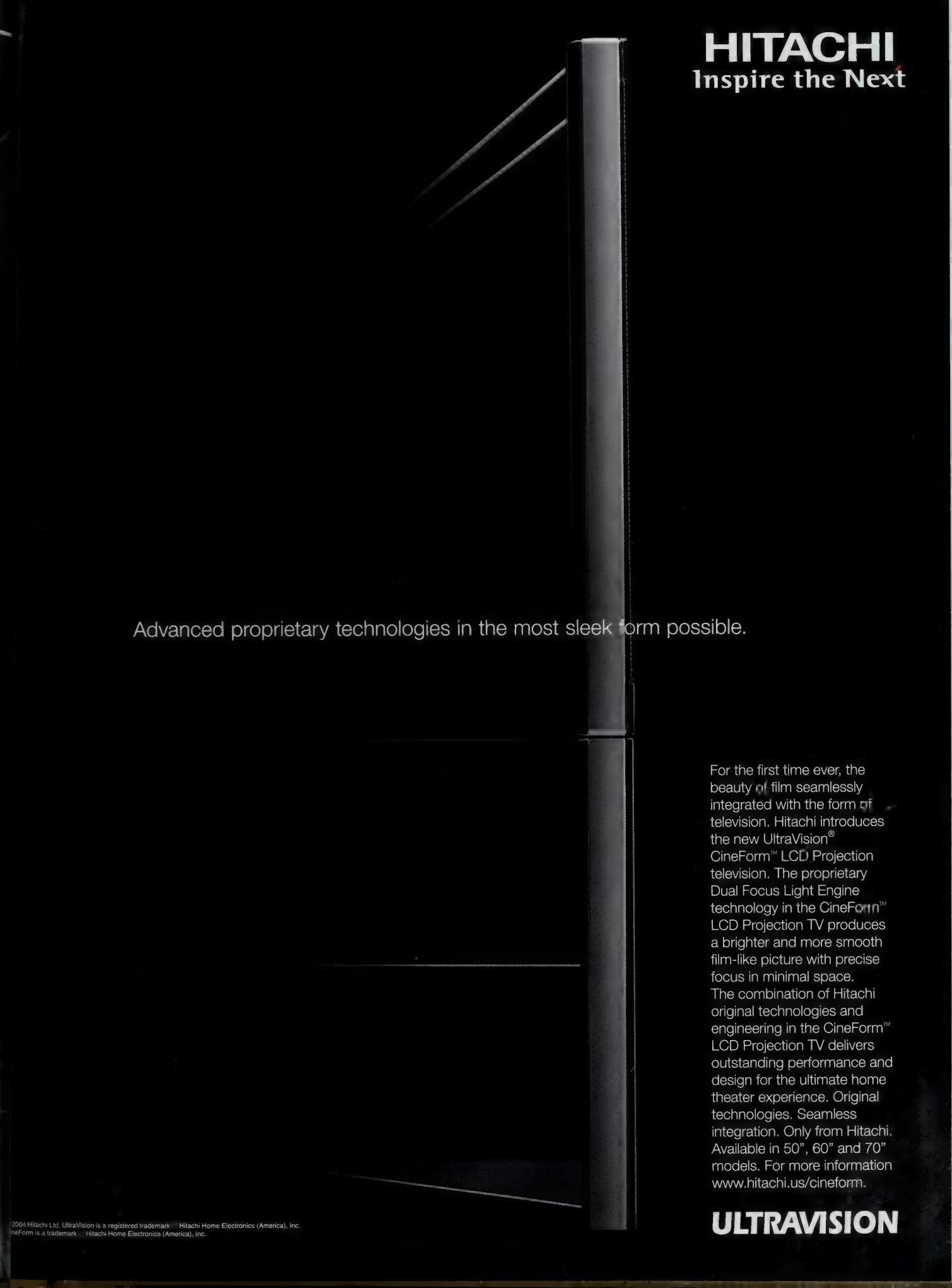
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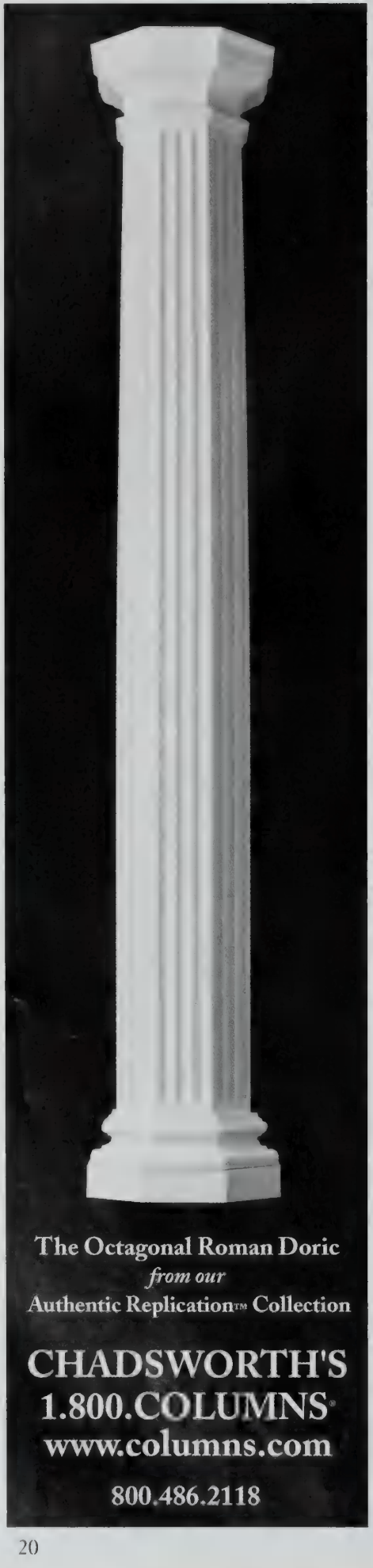
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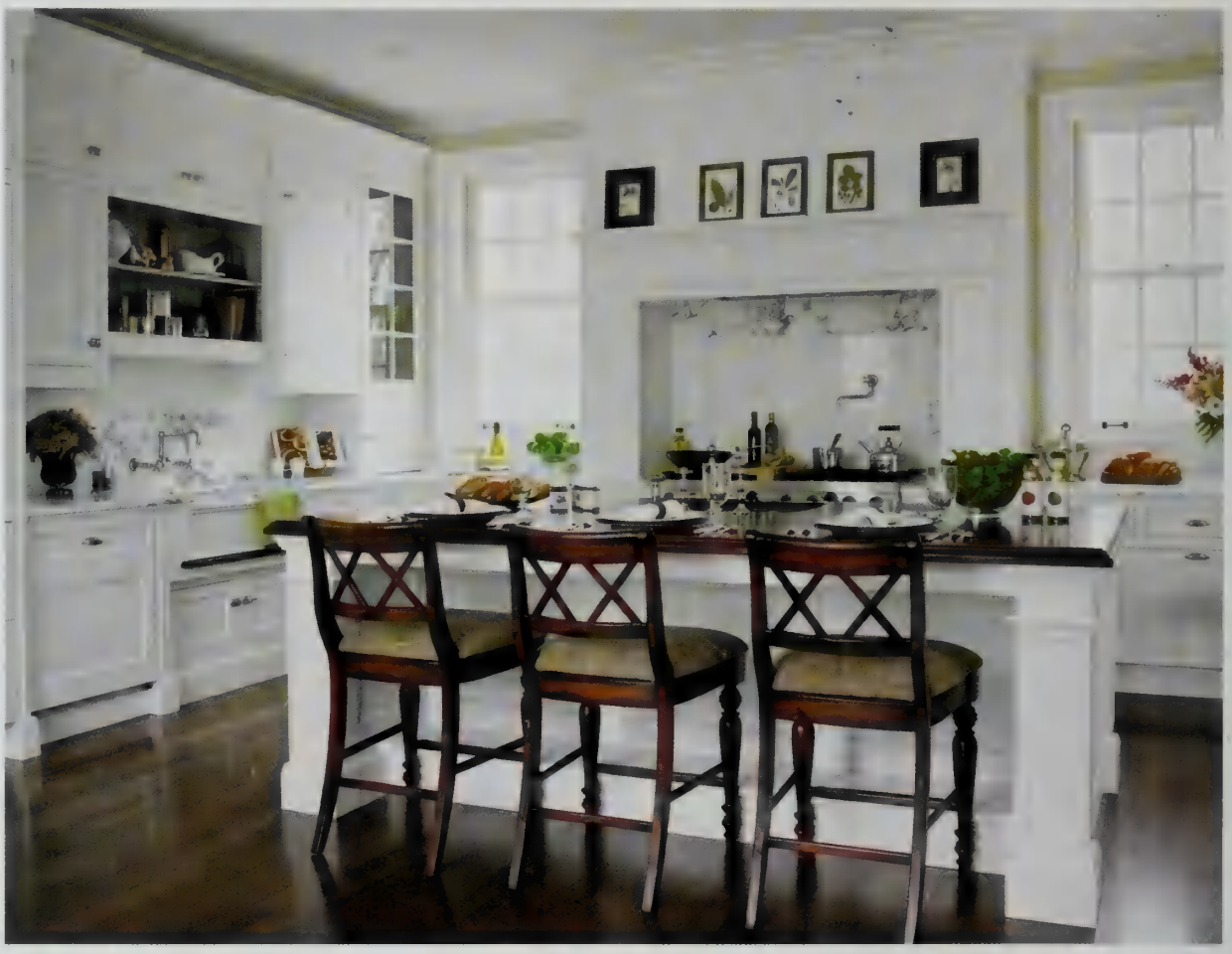


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When I received the November 2004 issue and noticed that my favorite designer, Mario Buatta, was featured, my pulse quickened. The home reflects the sense of style, color and whimsy that Mr. Buatta is known for. I credit his work with giving me the inspiration to create my own oasis, and I pattern my own sense of style after his. Thank you, *Architectural Digest* and Mario Buatta, for years of enjoyment.

Betty Fineman
Incline Village, Nevada

ROCK AND ROLL

To think that when I was young, I used to fantasize about Rod Stewart's bedroom. I never dreamed I would get to see it in *Architectural Digest* (Visits, October 2004). Thanks for including a great article on such a terrific performer.

Aida Sulzbach
Houston, Texas

SPACE ISSUE

I just thought you'd want to know why I'm not renewing my subscription with you for another year. Basically, I'm not allowed to, as I am unable to part with any of the older issues, and as a result, I have no place to put any more. I will have to enjoy newer ones vicariously.

Margie Karpas
Livingston, New Jersey

STRESS-FREE IN SEATTLE

I have been reading your magazine for the last 15 years, and believe me, it helps to lower my blood pressure to a certain degree. When the day is done, I can sit with a cup of tea and just browse through the newest edition, or an old one, and calm myself to a level I have only attained by practicing yoga. The knowledge I've gained helped me when I remodeled my house, which overlooks Puget Sound. Everybody loves the house. One thing that differentiates *Architectural Digest* from other architectural publications is the amount of editorial content versus advertising. In the other magazines, you have to search for the articles amidst the ads. Keep up the good work.

Harpreet Jaswal
Seattle, Washington

A GOOD DEED

Thank you for printing the letter from Sharon Welker, of Iona, Idaho (Letters, October). Many magazines would have ignored it. But what Ms. Welker makes clear is that the appreciation of beauty has no economic or geographic boundaries. She shares that innate enthusiasm for aesthetics with those in Vermont or New Hampshire, or even upstate New York who may live in mobile homes but create beauty with simple flowers, orderliness and other touches. If you haven't put Ms. Welker on your subscriber list, please let me know. I would like to treat her to a subscription. You've earned yourself two new subscribers today.

Laurie Watson
Calgary, Alberta, Canada

CECIL HAYES

Right on, *Architectural Digest*, for your recent story on Cecil Hayes (September 2004). It was absolutely beautiful, and she is one of my favorite designers. Her use of different textures and ethnic styles with a strong emphasis on African art is a wonderful tribute to the fine craftsmanship of the artists of our culture. My hat's off to you for showing the work of this truly phenomenal designer.

Dottie Mathews
Atlanta, Georgia

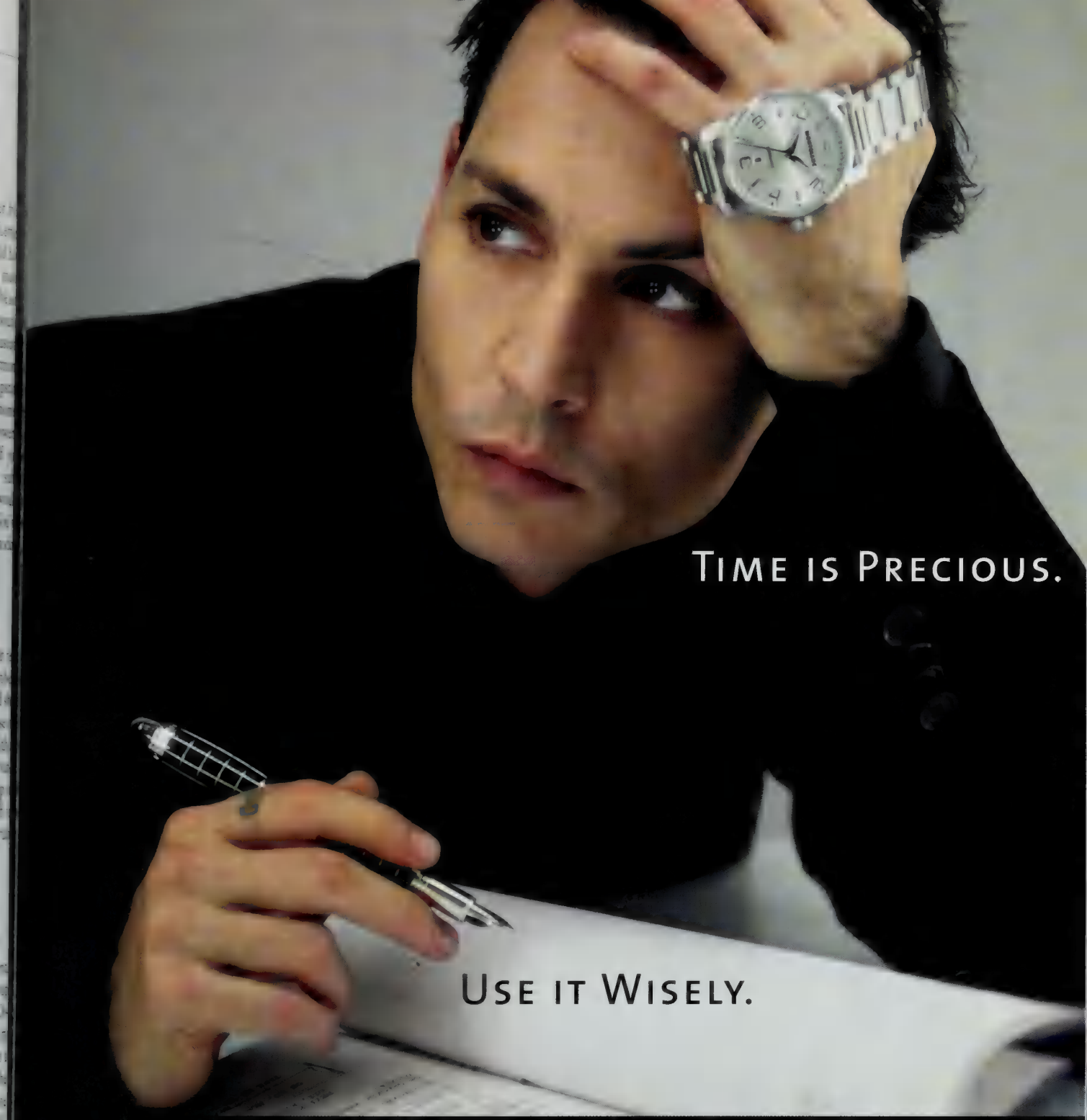
TIMELESS DESIGN

I've just come up from the basement, where I'd gone, resolved to start tying up my 20-year collection of *Architectural Digests*. It is the only magazine the library will accept, and I thought it would be a good way to share my copies. I made the mistake of flipping the pages of just one at random—December 1984—and realized how current and exquisite these issues are. Thank you for the years past, present and future of sheer pleasure.

Lois Veldman
Okemos, Michigan

The editors invite your comments, suggestions and criticisms.
Letters to the editor should include the writer's name, address and daytime phone number and be sent by e-mail to letters@archdigest.com or by mail to Letters, *Architectural Digest*, 6300 Wilshire Boulevard, Los Angeles, California 90048.

Letters may be edited for length and clarity and may be published or otherwise reused in any medium.
All submissions become the property of the publication and will not be returned.

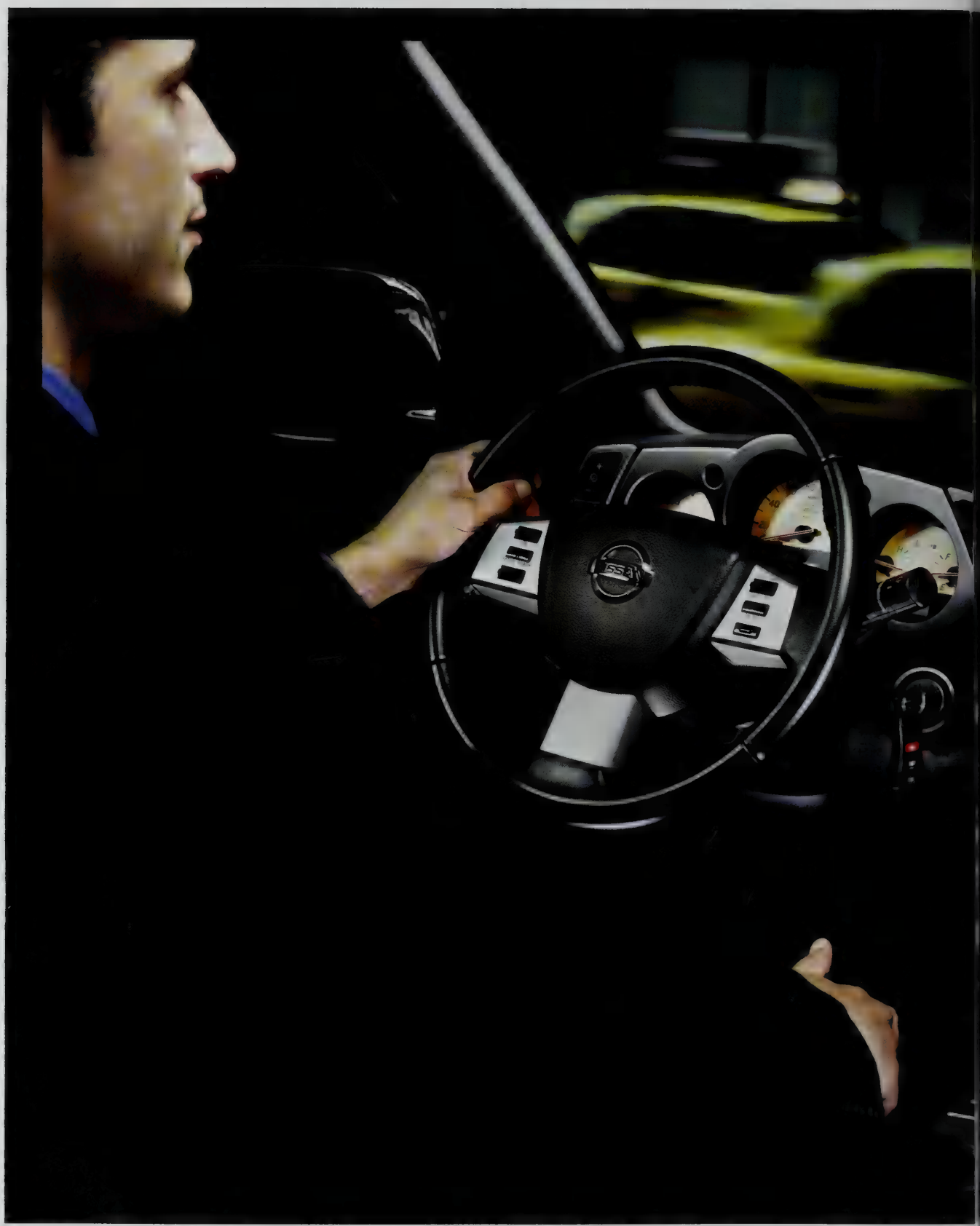


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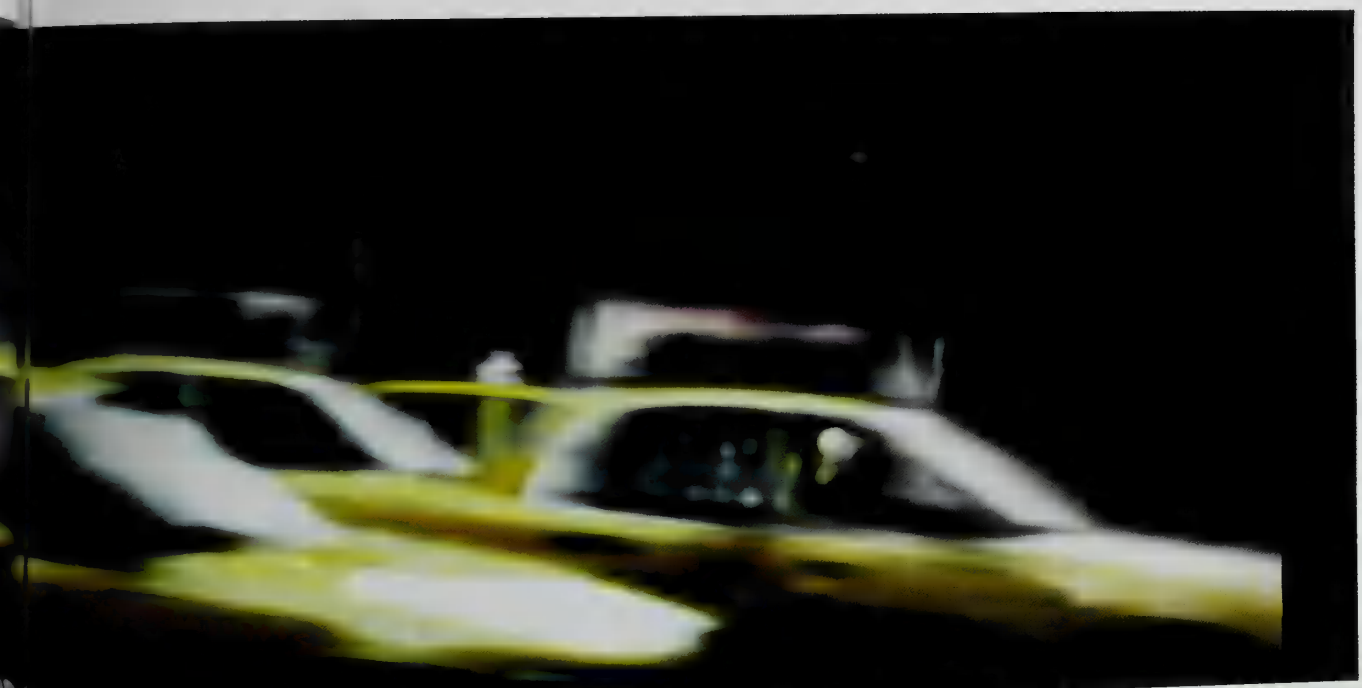
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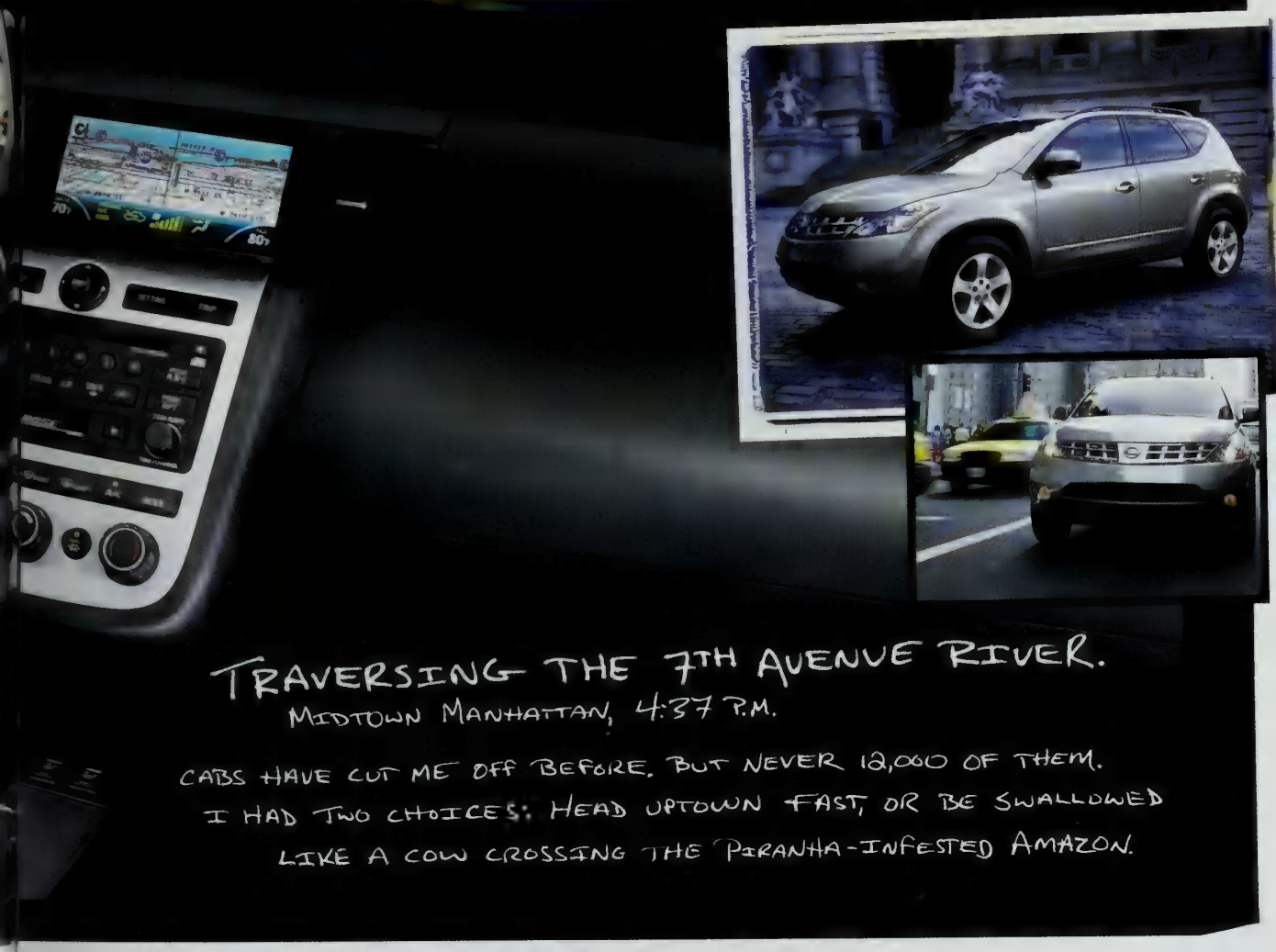
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TRAVERSING THE 7TH AVENUE RIVER.

MIDTOWN MANHATTAN, 4:37 P.M.

CABS HAVE CUT ME OFF BEFORE. BUT NEVER 12,000 OF THEM.
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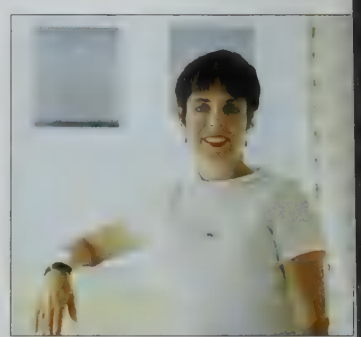
Thirty. Thirty invitations. Thirty architects and interior designers. Thirty RSVPs. Thirty professionals tightly scheduled months in advance. Thirty healthy egos. All thirty to be in a portrait. Some wanted to stand. Some wanted to sit. And some needed to be someplace else. Juan Pablo was scheduled to be in Russia. Ellie had to postpone work in Hawaii. Richard had urgent meetings in Rome. For Charlie it was Paris. For Peter it was Italy. Mario flew back from California. And so it went when our editors and our photographer Theo Westenberger tried to orchestrate a foldout portrait of thirty people. Sometimes we felt like air traffic controllers. Are these people never on the ground? (Of course, an airplane is great for uninterrupted work. For once there are no distractions, and designers are free to work their magic on laptops or sketchpads.) At last they all landed. Theo worked *her* magic, and you will see the somewhat historic foldout portrait in the pages ahead. However, logistics were perhaps the least of the problem. To select the thirty as fairly as possible, we devised a point system enabling us to make the most difficult choices. The actual selection process is a secret. Only one factor was key: The work of the architects and interior designers had to have appeared in *Architectural Digest* a specific number of times. Other than that, the secret code went into play. And we won't tell, not even under threat of lashes with braided tassels. Thirty.

Paige Rense, *Editor-in-Chief*



THEO WESTENBERGER ("The Deans of American Design," page 89; "Motoring: Ahead of the Curve at Renault," page 170). Theo Westenberger (with, from left, Thad Hayes, Mario Buatta, Charles Gwathmey and Geoffrey Bradfield) found herself surrounded by "the most well-dressed, funny people" when she took on the task of photographing the 30 Deans of Design. "Mario Buatta always has something up his sleeve," she reports. "This time, it was the huge fake cockroach that landed on my shoulder while I was shooting."

PATRICIA LEIGH BROWN ("Hotels: Hacienda de Los Santos," page 66). "When villagers pass by each other on Alamos's perpetually swept streets, they say, 'Adios' [or 'to God']. Unlike 'Have a nice day,' it really means something," contributing writer Patricia Leigh Brown says about the Mexican village that's home to Hacienda de Los Santos. "It's the kind of place where to-do lists tend to give way to the more elemental pleasures, like taking a swim as the full moon rises over the mountains."





MICHAEL FRANK ("Splendor in Manhattan," page 118; "From Here to Eternity," page 142). This month contributing writer Michael Frank covered "two very different projects that take existing conditions and reinvent them in extremely creative ways." For a couple's New York apartment, "the limitation of the ceiling height inspired the architect and designer to reach for clever solutions." In the case of a couple's residence on an Italian island, "the pair, an architect and a designer, modernized what was essentially a farmhouse while keeping its rustic character."


Baker
The Jacques Garcia Collection

To Market in Marrakech

Architect and Interior Designer Campion A. Platt Uncovers Morocco's Hidden Treasures

Text by Christopher Petkanas/Photography by Tim Beddow



DAR AL CHARIJ

LEFT: One of architect Campion A. Platt's favorite sources in Marrakech is Gerard Santolini's gallery, which is in his 11th-century *riad*, or courtyard house. The owner, left, holds a *tagine*.

IS THERE A DESIGNER WORTH his resale number who hasn't mined the souks of Marrakech? If you have spent any time getting happily lost in the markets' labyrinth of alleys, you know the answer is no.

Professionals from all over the map can be regularly observed in the solemn business of appraising child-size wrought iron lanterns, finely chased brass trays with pie-crust edges and carved octagonal stools inlaid with mother-of-pearl. Wasn't that Campion A. Platt, the New York architect and designer, fingering a kilim and threat-

continued on page 32



LEFT: The leather *babouches*, or slippers, and the early-19th-century necklace are among the housewares, clothing and jewelry offered. The tribal rug is Saharan.

XD ENGINE



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continued from page 30

ening to walk if the merchant didn't slash his price? It was, and he got his price: $100.

Platt experienced the often deliriously exhilarating shopping phenomenon that is Marrakech on a recent first visit to the city, accompanied by his fiancée, Tatiana Gau. (They have since married.) The couple's trip combined probing retail therapy with a very social stay with Gau's godfather, Frederick Vreeland, fashion empress Diana's son and a former American ambassador to Morocco. For two people intent on getting the inside track, they certainly had the right host.







"To me, Marrakech is like a Moroccan version of Milan, with its long streets and mysterious, inward-looking *riads*—houses whose façades give no indication of the beautiful courtyards on the other side," says Platt. "Many of the places I went to turned out to be in *riads*—a bonus for the shopper who's also a student of architecture."

Platt's Marrakech consumer education got off to a sophisticated start at TM Design,

continued on page 41

TRESOR DES NOMADES

Above: "It's a great place to find furniture from Africa, as well as Moroccan art, rugs and lamps," says Platt. Assorted storage boxes, pottery dishes and olive jars fill a corner.

Above Left: Owner Mustapha Blaoui and Platt examine a rug made of doom palm fronds in the gallery. Left: Copper and brass Moroccan lamps hang from the ceiling.



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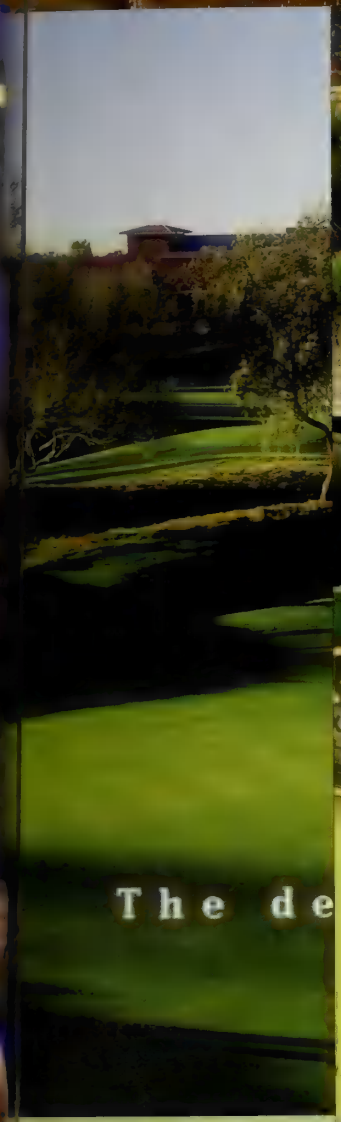
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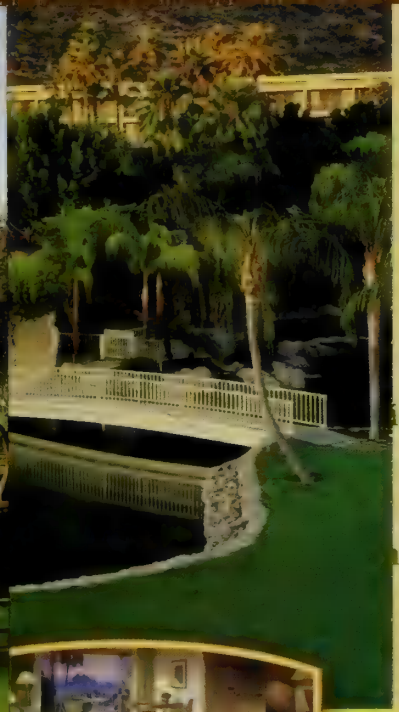
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RYAD TAMSNA



RIGHT: "She's the most industrious retailer," Platt says of Meryanne Loum-Martin. Philippe Deltour's *Prayer 1*, 2004, is on the wall. Silk shawls are draped on the wrought iron daybeds she designed.

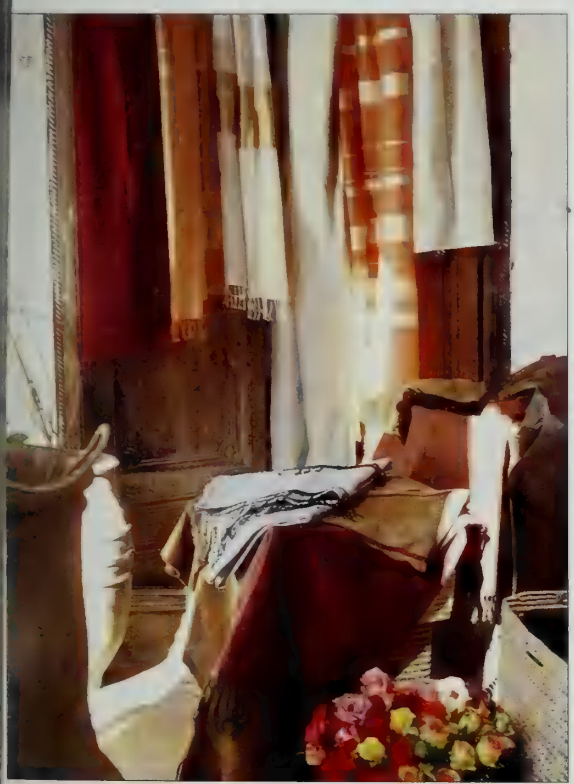
continued from page 32

which specializes in decorative objects and light fixtures using *maillechort*, a copper, zinc and nickel alloy. Sheets of the metal, minutely decorated with a pinpoint awl, partially wrap boxes, beech lamps and canisters.

"While a lot of the local metalwork is encrusted with ornament, TM's is subtler, more refined," says Platt. "I commissioned chargers with a shiny rim, and it's the shininess that makes them modern."

Platt also left an order with the reluctant Marrakech embroidery queen Brigitte Perkins, for towels with filigree needlework. Famously shy, Perkins has an appointment-only showroom in a *riad* she shares with a blacksmith. An atmosphere of genial chaos only adds to the fun of rifling through the tablecloths, pareus and bedcoverings in bands of tightly woven silk and gauzy linen. Platt praises Perkins's "tertiary details" but admits that snagging a rendezvous with her can be de-

continued on page 42





BRIGITTE PERKINS

LEFT AND ABOVE: The appointment-only showroom on the rue Ben Salah, in the medina, has embroidered fabrics, including tablecloths, scarves, pareus and pillow shams. "If Brigitte didn't do mostly custom work, I would have bought everything she had, dropped it in a big suitcase and brought it all back to New York," says the architect.

Ryad Tamsna is the *riad* as restaurant, tea salon, bookstore, art gallery and home furnishings boutique.

MINISTERO DEL GUSTO

BELOW: Owners Alessandra Lippini and Fabrizio Bizzarri show Platt a rope hammock on the rooftop terrace of their adobe *riad*, which houses the showroom and gallery.

RIGHT: Niches displaying African artifacts and masks line a wall in the first-floor salon. The owners designed the leather-topped table with a base of aluminum letters.





continued from page 41

feating. Luckily, the collection is also sold at the boutique in the Amanjena hotel outside of town.

Platt's understanding of vernacular Moroccan design took a sharp turn at Ministero del Gusto, the showroom and gallery of Alessandra Lippini and Fabrizio Bizzarri. Their surrealistic palazzo of a *riad* is influenced by the Malian architecture of Dogon sand dwellings, with Gaudí-esque windows, mud-and-straw columns, and courtyard walls bristling with horizontally embedded eucalyptus sticks.

"I tried to find people who share my aesthetic, which is more contemporary and not as culturally specific as what you typically find in Marrakech," says Platt. The owners repaid his search with a round white leather-topped table they designed, its base composed of aluminum letters; a pouf that might be mistaken for a giant wave-lapped beach stone if it weren't covered in a velvet with giraffe spots; and jagged bowls with a kind of prehistoric chic, as if a nursery of infant dinosaurs had just left the room.

If Lippini and Bizzarri are suggesting Ministero as a model for the next generation of *riads*, they are wasting their breath on Gerard Santolini's Dar Al Charij. He embraces every fragment of his house's 900-year-history. "Gerard is for serious collectors of seri-

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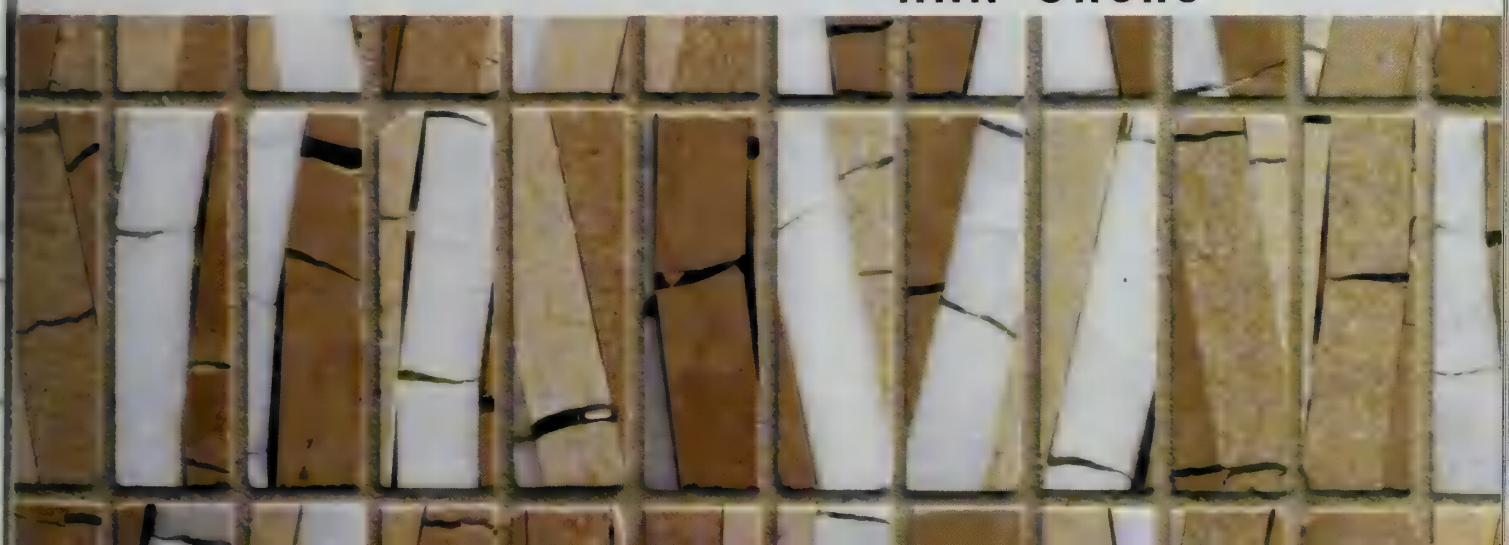
GALERIE TADGHART

LEFT: The Guéliz shop carries architectural salvage. Lucien Viola and Platt stand before a section of a Berber ceiling from the Anti-Atlas region.

"Lucien has choice antiques and wall textiles," says Platt. FAR LEFT: Larger pieces are exhibited in the courtyard garden. The wood cylinder was used to press olives.



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continued from page 42

ous Islamic artifacts, from jewelry and trunks to scales and cooking vessels," says Platt.

Meryanne Loum-Martin's Ryad Tamsna is the *riad* as restaurant, tea salon, bookstore, art gallery, and fashion and home furnishings boutique. Tamsna's mix is the envy of the medina: hand-painted shawls, Senegalese textiles and contemporary wrought iron beds. "Meryanne's talent is for tempering the ethnic aspect of traditional designs so they have wider appeal," says Platt. "She gets it."

Frédérique and Norbert Birkemeyer's shop appeals to diplomats' wives who seek to avoid the full-on Moroccan look in favor of something worldlier. Darkoum, the Birkemeyers' three-story emporium, sells its own line of

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DARKOUM

LEFT: Furniture fro Africa and Asia, and Moroccan crafts an silverware fill the fi floor of Frédérique and Norbert Birkemeyer's three-story gallery on the rue d la Liberté in Guéliz.



THE DESIGN

ABOVE: An artist uses a hammer and awl to create filigree on *maillechort*, a copper, zinc and nickel alloy. "You actually get to see the artisans at work," notes Platt.



RIGHT: Decorative objects, including canisters and trays, rest on the shelves. The wood pieces are covered with the *maillechort*, which is "polished to a brilliant shine," says Platt.



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AMANJENA BOUTIQUE

The architect inspects a Moroccan cane at the shop, which is located in the Amanjena hotel. Fabrics, handbags and a pottery vase are on the table. At rear are Saharan tent pegs.

continued from page 44

handwoven fabrics, as well as Indian silver and furniture from the Ivory Coast.

Another species of shopper, the connoisseur with deep pockets, is drawn to Lucien Viola. His Galerie Tadghart is a showcase for Berber ceremonial veils, muskets and architectural salvage. "While to find these one-of-a-kind pieces Lucien drills way down into the culture, Mustapha Blaoui, of Tresor des Nomades, is about volume," says Platt. "His is the best of the large stores, with multiples of everything—straw mats, monumental candelabra and small distressed-leather chests tha make great night tables."

Platt finds shopping in th exotic city both educationa and rewarding. "For qualit and diversity, the crafts i Marrakech are on par wit those of Bali, where I've don a lot of work," says the ar chitect. "In Marrakech it's a about crafting." □



MARRAKECH SOURCES

1 **Tresor des Nomades,** 144 rue de Bab Doukkala, Medina; 212-44-38-52-40. *Moroccan furniture, crafts, rugs, china and light fixtures*

2 **Dar Al Charij,** 111 Derb Al Qadi, Azbezt; 212-44-38-62-79. *Islamic antiques, Berber jewelry, trunks, cooking vessels and rugs*

3 **Brigitte Perkins,** 212-44-37-74-16. *By appointment. Embroidered linen and silk fabrics*

4 **Ministero del Gusto,** 22 Derb Azouz El Mouassine, 212-44-42-64-55. *Wood and leather furniture and African masks and artifacts*

5 **Ryad Tamsna,** Riad Zitoun Jdid, 23 Derbe Zanka Daika, Medina, 212-44-38-52-72; www.tamsna.com. *Furniture and art*

6 **Galerie Tadghart,** Place de la Liberté, Guéliz, 212-44-43-22-58; www.ilove-marrakesh.com/tadghart. *Architectural salvage and textiles*

7 **Darkoum,** 5 rue de la Liberté, Guéliz, 212-44-44-67-39; www.ilove-marrakesh.com/darkoum. *Furniture, objets d'art and silver*

8 **TM Design,** rue El Irak, Q.I., Ménara, 212-44-49-65-93; www.tmdesignmarrakech.com. Maillechort *accessories and light fixtures*

9 **Amanjena Boutique,** route de Ouarzazate, 212-44-40-33-53. *Folk art, decorative objects and fabrics*

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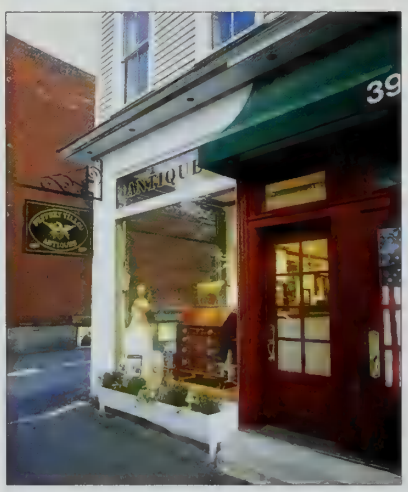
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Uncommon Ancestors

Antiques and folk art, mostly American, occupy all three floors of **Jeffrey Tillou Antiques** (left). Inside the charming old wood-frame building across the street from Litchfield, Connecticut's town green are many rare decorative objects, such as a circa 1890 leaping-stag weathervane by J. W. Fiske (above right). "An entire house can be decorated from our shop, right down to the carpets," says Jeffrey Tillou (above, with **Elissa Cullman,** examining a large early-19th-century American handblown-glass mixing bowl). "He's extremely knowledgeable—one of the outstanding dealers of today," notes Cullman.

Jeffrey Tillou Antiques
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Stark

Last year **Stark Carpet** (212-752-9000) bought the collections of Darius, an old family business with a $60 million inventory of antique rugs from all over Central Asia. The early-20th-century rug here is from Khotan.

Penny Drue Baird buys large solid cream serving plates made by the French faience company Gien (www.gien.com) to mix with antique patterned dinner services for her clients. "I have these plates in my apartment too and use them as chargers or buffet plates," she says.



Well Turned-Out Construction

Architectural metal was the main focus of Paolo Cividino's studio, **Tutto Ferro**, when **Terry Hunziker** (left) commissioned him to do the metalwork for some tables he had designed (left and below). "I was impressed with his workmanship and with the tactile nature of his work," says Hunziker. For Cividino, furniture is akin to a work of art. "I amalgamate machining and sculptural hand-finishing to create the feel of the metal," he says. By appointment.

Tutto Ferro
2329 Dickerson Rd.
Reno, NV 89503
775-322-7001
www.tuttoferro.com



"Paolo Cividino has a great eye for design. That brings so much more to the end product," says Terry Hunziker.

Brunschwig & Fils



Abricot, from Brunschwig & Fils (800-538-1880), is printed on wide-wale corduroy. Created by designer Thomas Jayne, it is based on a 1915 design attributed to Atelier Martine, a decorative arts and textile firm founded in 1911 by Paul Poiret. It is also available with a blue, green or brown background.





Country Capers

The Whimsy Shoppe (left) specializes in French country furniture and accessories that the owners, Suzie and Wendell Patterson, gather on frequent buying trips to France. "The collections in our two shops range from rare 18th-century pieces to objects [such as a bowl from Provence and a jug from Alsace, above] that have a great look but aren't that old," says Wendell Patterson. Notes **Deborah Lloyd Forrest,** "They find things that are unique."

The Whimsy Shoppe, 2923 N. Henderson Dallas, TX 75206, 214-824-6300; 1444 Oak Lawn, Dallas, TX 75207, 214-745-1800

continued on page 54


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Midcentury Glamour

Steven Volpe and Roth Martin opened **Hedge** to offer vintage furniture and objects from France, England and the United States to seekers of the glamorous style once found in midcentury salons. They have also produced Hedge Editions. "It's a small line of furniture made with the same integrity as the vintage pieces," says Volpe. "Everything they have is chic," says **Suzanne Tucker** (left, with Volpe, in the shop, holding a 1950s box by Line Vautrin).

Hedge, 48 Gold St., San Francisco, CA 94133
415-433-2233; www.hedgegallery.com



One of a pair of circa 1960 American aluminum armchairs by Harvey Probber

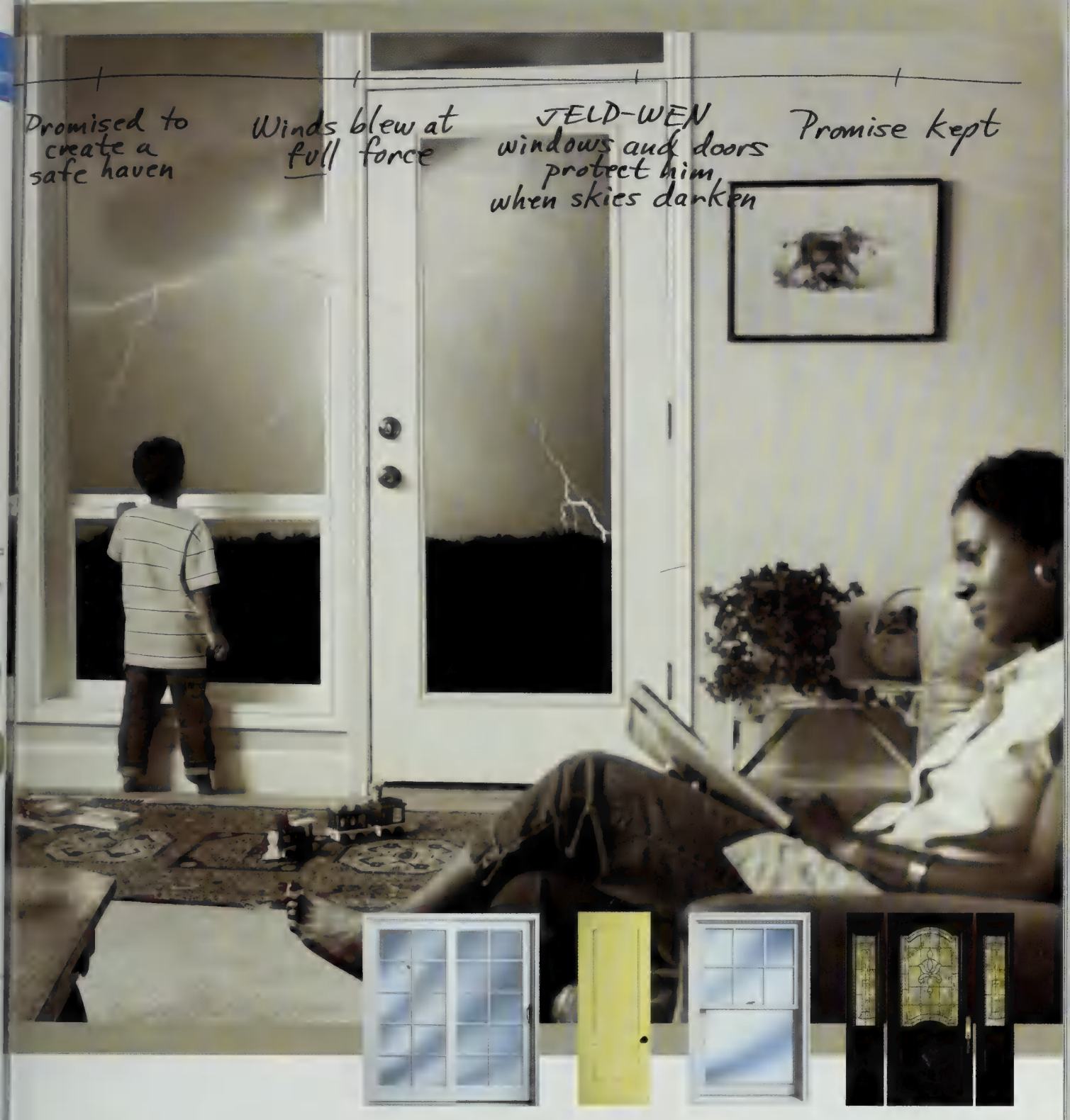
Daniel Barney

Daniel Barney
315 E. 62nd St.
New York, NY 10021
212-755-2432

For more than 20 years **Daniel Barney** has been traveling to France every four to six months in search of antique furniture and accessories (such as a pair of 19th-century porcelain potpourri vases, right) for his shop. "I never buy anything unless I like it," he says. "The pieces are exceptional and often have an offbeat twist to them," says **Thomas Britt**.



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Masterpieces in Mosaic

Studium is a multiline business; one component is mosaic tile [right] and stone. We also have a range of lighting and furniture," says David Meitus (left, in his showroom, with **Sandra Nunnerley** and a selection of tiles). Stock designs are available, but custom mosaics and carved stone fire surrounds are specialties. "Many of our projects have been inspired by ancient designs," he adds. "Meitus is very hands-on and has a great eye," remarks Nunnerley. "He consistently creates wonderful mosaics for me."



Studium, 150 E. 58th St.
New York, NY 10155
212-486-1811
www.studiumnyc.com

"Custom mosaic designs are limitless at Studium," says Sandra Nunnerley.

Lee F. Mindel *says, "I find the Dia: Beacon museum in Beacon, New York, the most continually inspiring design experience I know. Everything in the environment there makes me question all I take for granted."*





Prints Charming

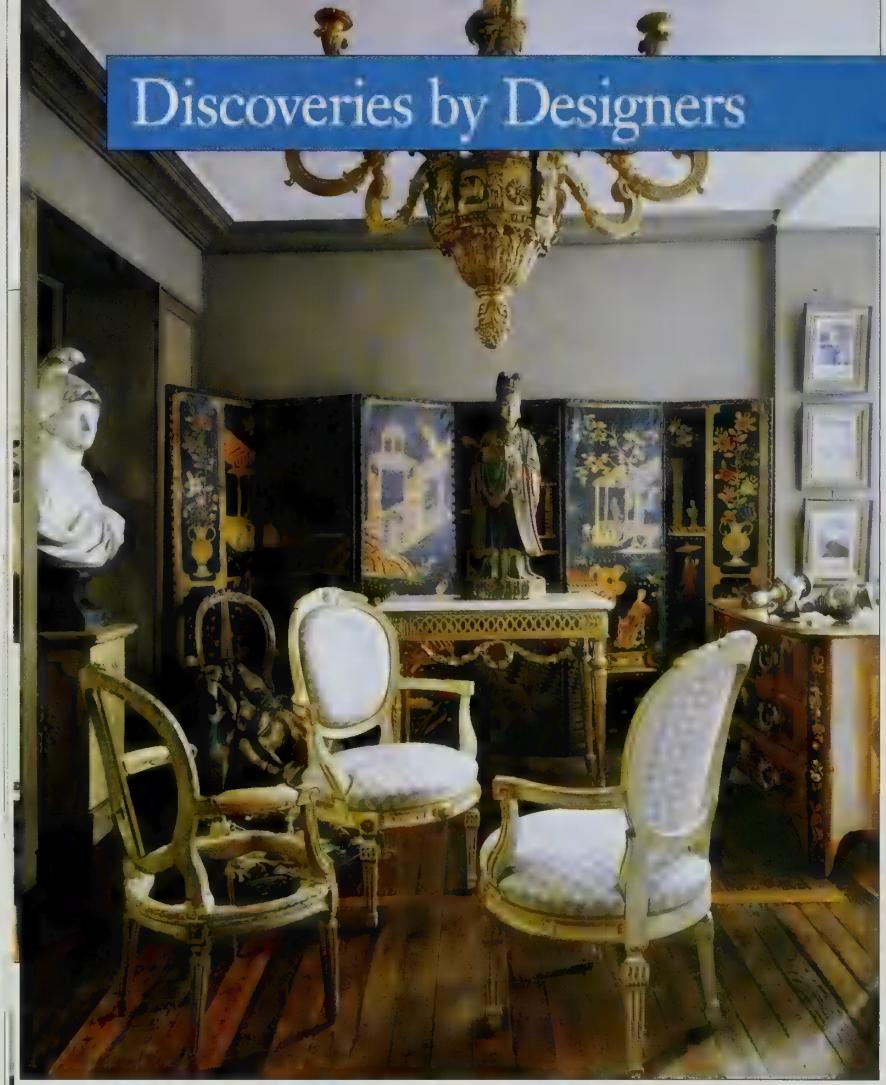
"My passion is vintage Florida landscape paintings," says **William Hartman** (left, in his shop, where antique prints can also be found and custom-framed). "The quality is exceptional," says **Pamela Hughes**.

William Hartman, 48 S. Palm Ave.
Sarasota, FL 34236; 941-955-4785
www.vedute.com

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Decorative Arts in Paris

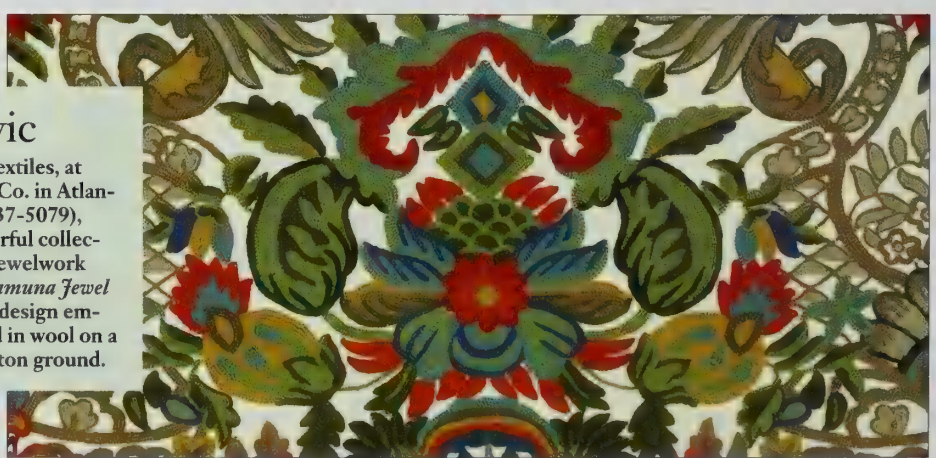


Every object has its own personality," says Marc Richer, referring to the 17th-, 18th- and 19th-century furnishings at **Galerie de Beaune**, a shop located in Paris's seventh arrondissement that he and his wife, Rosine, own. At one end of a room (above), a 19th-century Louis XIV–style carved giltwood chandelier hangs over a pair of 18th-century Swedish armchairs, and an 18th-century Dutch lacquered screen provides a backdrop for the display. "Marc and Rosine complement each other well," says **Pierre Yovanovitch** (above right, left, in the shop, with the Richers, admiring an 18th-century Chinese figure standing on a Louis XVI gilt console). "She's from Provence and is fond of painted and lacquered furniture. He likes more masculine Louis XIV pieces, marble sculptures and terra-cotta and bronze statues," says the designer.

Galerie de Beaune
7 rue de Beaune
75007 Paris
33-1-42-86-05-72

Marvic

Marvic Textiles, at Travis & Co. in Atlanta (404-237-5079), has a colorful collection of crewelwork fabrics. *Yamuna Jewel* is a floral design embroidered in wool on a heavy cotton ground.



continued on page 6

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Fluid Forms in Santa Fe

Stone Forest's workshop produces hand-carved stone fountains, garden ornaments and vessels, and a range of sinks and bathtubs that is also available through leading kitchen and bath showrooms nationwide. **Wallace E. Cunningham** has commissioned custom sinks carved from blocks of granite. "I like the contrast between the solid heaviness of the stone and the transparent lightness of the water," says Cunningham.

Stone Forest, 213 S. St. Francis Dr., Santa Fe, NM 87501
888-682-2987; www.stoneforest.com

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The Photographer's Eye

Translating a Love for Architecture and Interiors into Striking Images

By Nicholas von Hoffman

Houses and buildings may not fidget and wiggle, but taking their pictures and doing it well is still demanding and difficult. To do it well, says Mary E. Nichols, an *Architectural Digest* contributing photographer, "you have to have a complete passion for architecture, interiors, just anything built by man. Or maybe even not built by man. You have to have a curiosity about the way people live and the way they solve problems in terms of their environment."

Since people live in houses, and other people design and decorate them, photographers must deal with them whether they're in the picture or not. "It's like Russian roulette," Nichols says. "Sometimes you get the most wonderful people who can't wait to cook you enough meals, make sure you're taken care of, stay out of your way. And then you have people who let their kids run up to your camera and try to take the lens off. You never know what you're going to run into."

Nichols encountered a lollapalooza when she went to photograph a just-completed house by a famous architect. "He had done his usual, magnificent, one-of-a-kind house." The place was huge, with a pool with glass sides that was cantilevered 30 feet up in the air over an immense courtyard. The overflow from the pool was to fall first on a series of fountains and then run along the house's eaves, but the pool had yet to be filled, and there was no point in taking pictures unless the house's most spectacular feature was up and running.

"The people from his office said, 'Oh, we'll fill it up. Don't worry,'" relates Nichols. "We were waiting and waiting and waiting. The camera was in place. The pool was about two-thirds of the w full, and we heard this explosion. It sou ed like an atomic bomb going off. T glass sides of the pool had just shattere

"It was like a tidal wave that flew do through the whole courtyard and the b tom floor. Everyone was screaming, 'N No! Shut the water off!' We just sto there. I've never seen anything like that my life. My assistant looked at me and sa 'Well, what should we photograph next

Most shoots are not so exciting, b they are exacting. Typically, a photog pher only has two days to complete t job, since that is about the limit of m people's tolerance for having strange setting up lights and reorganizing th possessions. It's not much time when y consider what goes into taking pictures just one room. "You can get very luc and set up a major room within 45 mi utes if the natural lighting is great a you don't have to supplement that much Nichols explains. But sometimes "t simplest vignette seems to take forever she says. "In general, I would say the ru of thumb for a huge shot with lots things that have to be moved around is a hour to two hours."

Some rooms look better at certai times of the day; others should be ph tographed at night. "When you first wal into a house, depending on what time day it is, or if it is nighttime, you g a strong feeling about certain rooms Nichols says. "A lot of times the type fabrics denotes a sunny type of feeling, a outdoor, daylight kind of feeling. Rich dark colors and paneling often look bet ter at night. It just depends. Each hous has its own story and feeling."

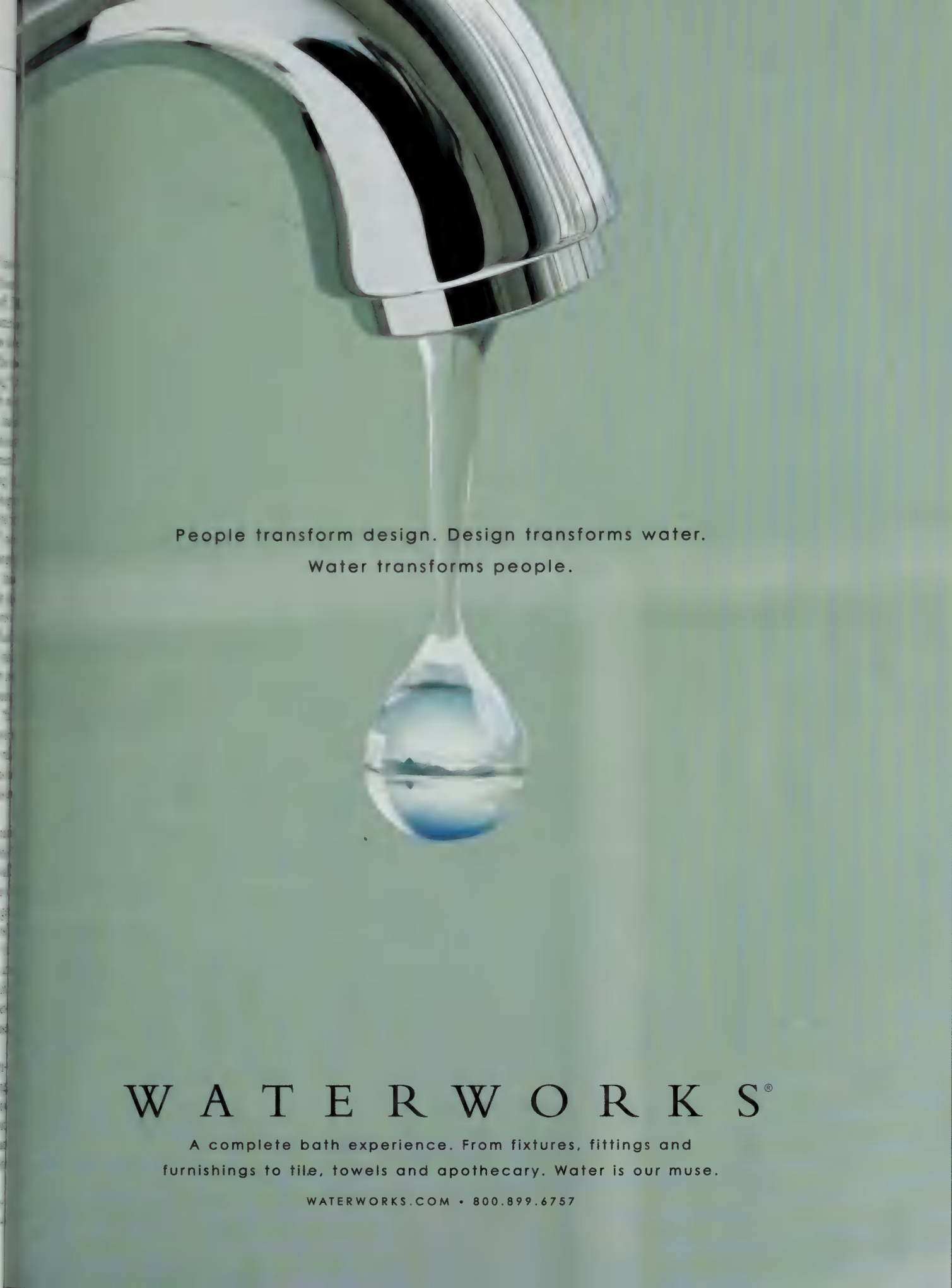
Before taking pictures for the maga zine, she takes shots with a Polaroid, usin type 55 film, to "check the lighting and t find any plugs or lights or things tha shouldn't show reflections, cushions tha aren't right," things that might show up i the finished photographs.

Only after she has studied the Po

continued on page 6

She travels with 500 pounds of equipment in seven cases and the hope that she makes it through airport security.




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laroids does she unlimber her 4x5 Sinar which she describes as "an amazing in strument" that can appear to shoot hea on into a mirror without showing th camera or its operator. She says there's n digital camera that can match the Sina "unless you're in a studio and you want t pay $75,000 or $80,000 for that kind o equipment, and still it's not the best."

The camera is essential but not th only equipment Mary Nichols needs. Sh travels with 500 pounds of equipment i seven cases and the hope that she ca make it through airport security withou sustaining major damage. "You have n control over what they're digging out o how they're repacking it. I've already re placed a tripod and several of my expen sive lights. The power packs scare ther to death because they don't know wha they're looking at."

Small wonder Nichols says, "Whe you get on the plane, you sit down an think, I'm exhausted. Just the menta stress. Then you get there. You get you equipment, rent a car, drive to wher you're shooting, and you have the whol household and the designers and archi tects waiting for you."

Some of the people who have bee waiting for her are the material of som pretty good war stories.

There was the "movie star, kind of a rough guy. We were on his ranch wit him, and he did a lot of drinking. The las day of the shoot he was out in the yar without any clothes on."

Then there was the celebrity with a roof deck on which he had a terra-cott *chimenea*. "The crowning glory was going to be us up on the roof where they ha the little fire lit and outdoor furniture an the sunset and the ocean and the whol thing," Nichols recalls. But the home owner "just kept loading those logs in un til the sides started to split apart an flames were shooting out. Then all of a sudden we hear the fire engines, and al the neighbors are looking up." She con cludes by saying, "It was unbelievable, al though I did get some exposures before it actually split apart."

Thus through fire, wind and water, Mary E. Nichols photographs some o the most beautiful houses in the world, and you can tell from talking to her that there is nothing else she'd rather do. □

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Hacienda de Los Santos

Spanish Colonial Lushness in a Historic Mexican Town

Text by Patricia Leigh Brown/Photography by David O. Marlow





FROM A TWO-SEAT CESSNA —altitude: 2,400 feet— the colonial city of Alamos, Mexico, shimmers in bas-relief, like a luminous jewel set into foothills of green chenille. As the pilot descends toward the village's spit of a landing strip, the pristine beauty of this isolated Spanish colonial town in the Sierra Madre Occidental—recently declared a national historic monument—feels almost surreal. The pilot, Jim Swickard, a graying, ebullient gringo who knows the land's every subtropical wrinkle, can barely contain his enthusiasm.

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ABOVE: The idyllic village of Alamos, Mexico—a national historic monument—is the setting for Hacienda de Los Santos. RIGHT: A courtyard seating area at the hotel.

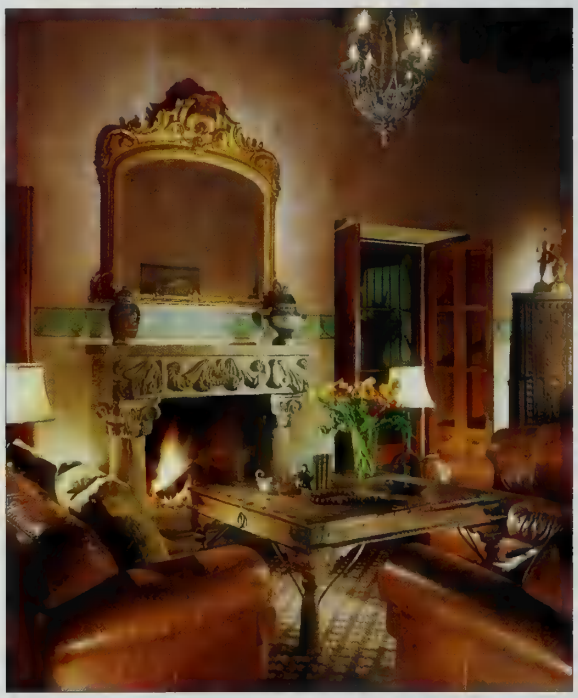

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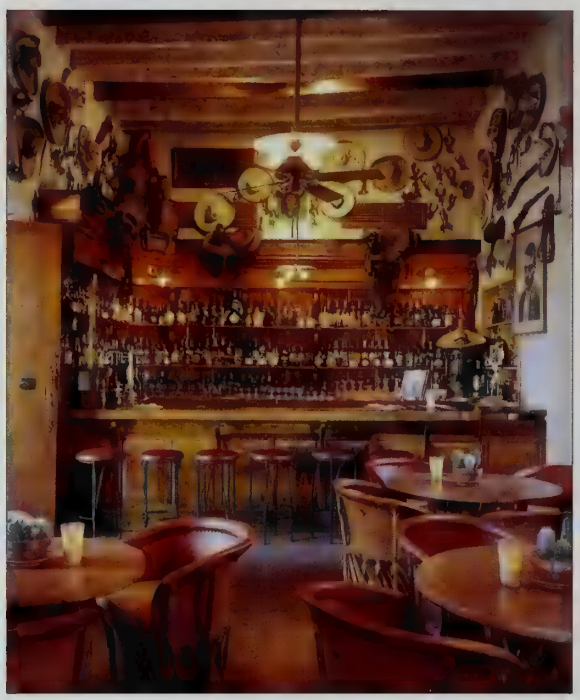
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Comprising five Spa ish colonial hacien- das—some built by a 17th-century silver baron—the hotel is rich with architectu details. FAR LEFT: T main living room.

LEFT: In the former warehouse of an 18t century sugar mill, Zapata's Cantina serv 414 kinds of tequila. BELOW: The Santa Ana dining room is f private parties.

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"Most Americans know Cancún, Zihuatanejo and Cabo San Lucas," he says, while negotiating the landing *en español*. "But it's the interior of Mexico that excites me."

Fifteen years ago Swickard and his wife, Nancy, first visited the village, an architectural treasure about 450 miles south of Tucson, between Copper Canyon and the Sea of Cortés. In Alamos, stately colonnaded haciendas built by 18th-century Andalusian silver barons share cobblestone streets with roosters, mules and pickup trucks, and the sound of horse hooves mingles with bells tolling from the tower of the city's 18th-century stone church.

The prevailing wisdom among the 250 or so *extranjeros*, or foreigners, in this uncommercialized city of 10,000 goes like this: The first day you fall in love with the place. The second day you hate it. The third day you buy a house. The Swickards, who thought they were retiring,

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ABOVE: Eighteenth-century double doors open onto the Santo Domingo master suite. The concha "headboard" carved into the wall is typical of colonial-era interiors.

ABOVE RIGHT: A cupola—one of 57 unique chimneys—pokes out from the roof of a two-story hacienda. The door and window surrounds were crafted to resemble stone.

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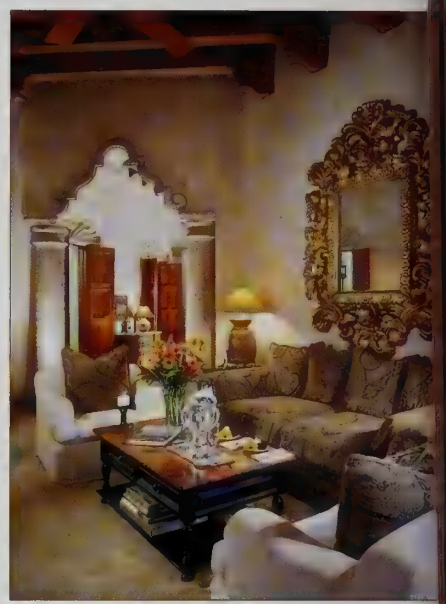
were a bit of an exception. First, they bought and restored a circa 1685 12-bedroom hacienda. Then they bought the 18th-century hacienda next door. Then another. And another two properties, along with an adjoining 18th-century sugar mill. After the first residence was completed, a Mexican family inquired about renting it for a family reunion. "We had so much fun getting to know them, we just reveled in it," recalls Jim Swickard. "With that experience, we got the bug." Thus was born Hacienda de Los Santos Resort & Spa, an enclave of Spanish colonial architecture set in a lush landscape of pools, fountains, Moorish gateways and wildly decadent foliage.

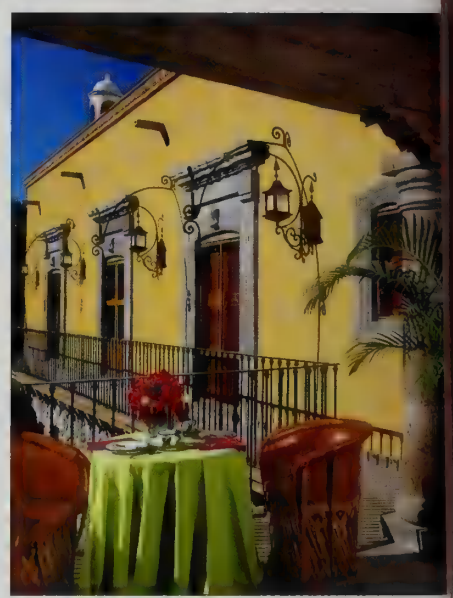
"We did things *poco a poco*, or little by little," says Nancy Swickard, who designed the interiors and assembled, along with her husband, the museum-quality collection of Spanish colonial antiques placed artfully at practically every turn. "Because the properties became available at different times, nothing was rushed. We got to think through the renovations one room at a time."

The hotel is both part of the city and a world apart. Each of the five haciendas, along with the historic sugar mill—now a cantina reached

continued on page 74

BELOW: Architect Felipe Almada, enlisted by owners Nancy and Jim Swickard to refurbish the haciendas, restored the original Moorish details in the Presidential Suite.





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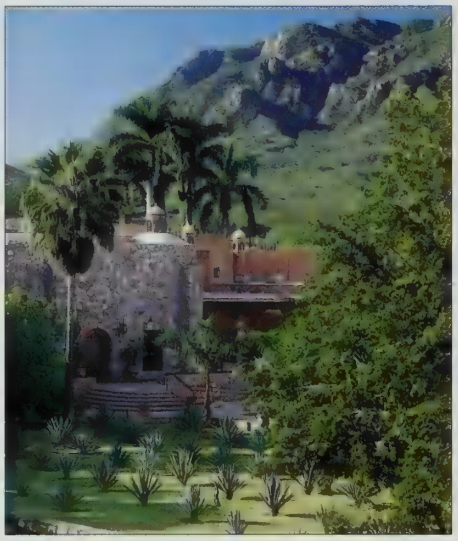
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LEFT: Mount Alamos rises behind the theater Jim Swickard and Almada designed in Andalusian style. RIGHT: A vaulted brick ceiling adds volume to the narrow interior.

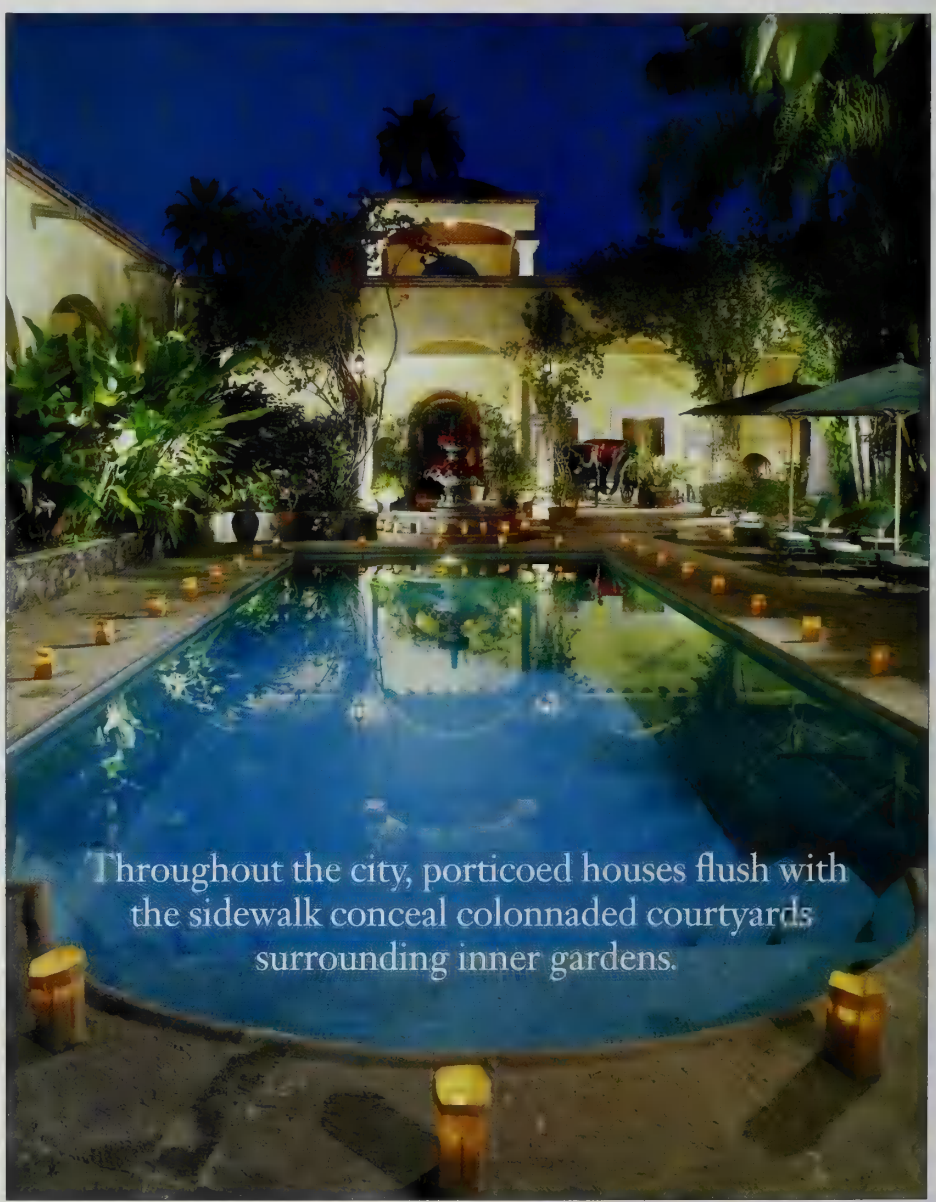
BELOW: The main pool serves as a courtyard for five guest rooms, including two suites; there are three additional swimming pools and eight fountains on the property.

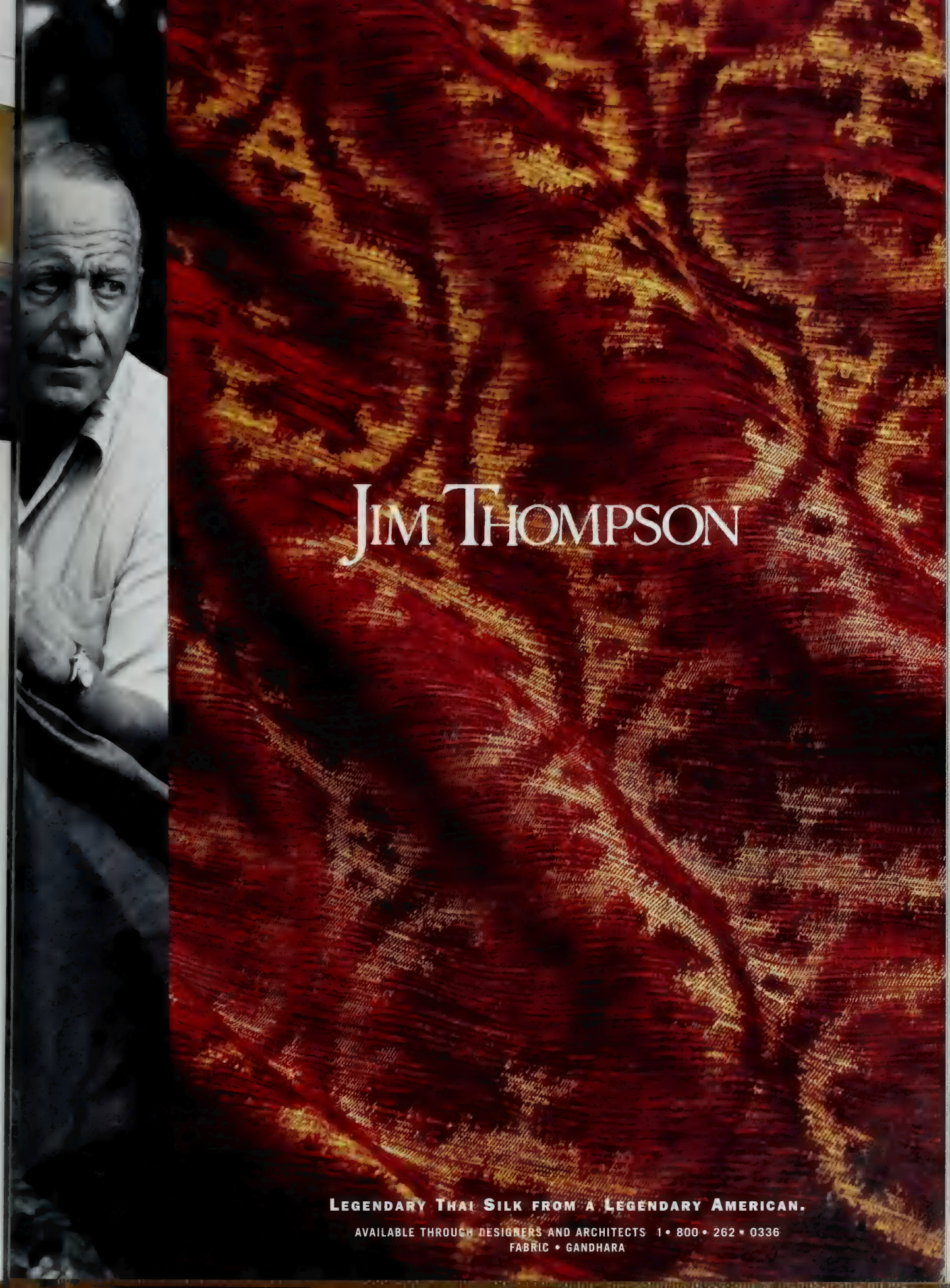
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by a stone bridge across an arroyo—reflects Alamos's gracious and distinctive Andalusian architecture. Throughout the city, porticoed houses flush with the sidewalk conceal colonnaded courtyards surrounding inner gardens, a style adopted by Spanish miners and merchants in the 17th and 18th centuries, when the village produced so much silver it had its own mint (five of the city's 147 landmark buildings are within the walls of the hotel).

Alamos's opulence, the target of bandits and Indians, did not serve the town well during the Mexican revolution. In the 1920s and '30s much of the population fled, leaving extravagant mansions in ruins. When writers, artists and entrepreneurs eventually trickled back, there was, as one historian put it, "a ruin for every budget." One shrewd Pennsylvania dairy farmer bought low and sold dear, accumulating wives along with real estate (his two widows now own much of the town plaza). Because of this history, Alamos possesses an abundance of 200- and 300-year-old residences that, like the Swickard haciendas,

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continued from page 74

are only on their third or fourth owner

The name Hacienda de Los Santos, House of the Saints, is an allusion to t Swickards' formidable collection of 19t century tin retablos—devotional pair ings of saints—encircling the origin dining room, one of five private di ing rooms (the Swickards, who live the property, have designated the hot "adults only" and frequently set up ca dlelit paella dinners for two or breakfa on a secluded patio).

The outdoor and spa areas, with the vintage serapes on the massage tables, a also the product of 40 years of collec ing. During restoration of the first h cienda—once owned by William Wals a judge at the Nuremberg trials—Nanc Swickard mixed pieces from Guatemal Spain, Portugal, Turkey and India wit the predominately Mexican furniture an accessories. "A friend taught me a prin ciple that's worked for me," she say "When you're in the middle of construc tion, take a small corner and make you self a nest. That's more or less how I'v gone through the whole hacienda—cre ating a series of vignettes."

Serendipity (or was it fate?) also playe a role: In the midst of building a 75-sea theater, Silver Lake, an Australian gues mentioned she was a theater designer an showed up at breakfast the next mornin with the prototype in a shoe box. Lik most of the hotel's ironwork and sculp tural plasterwork, the theater's vaulte brick ceiling was fashioned by a family o highly skilled local artisans. The Swickar collecting gene extends to the 414 vari eties of tequila Jim Swickard has amasse for Zapata's Cantina.

Guests, who come from both Mexic and the United States, include the Clu Pilotos de Mexico—private pilots wh cope with the hotel's far-flung locatio by flying in, finding convenient parking at the Hacienda's private hangar. Those who love the place say that it is "*val la pena*," or worth the effort. If it were an closer, it would not be Alamos. □

Hacienda des Los Santos Resort & Spa
Calle Molina 8
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THE artisan WAY





DECORATIVE CRAFTS

The craftsman's art is handed down from master to apprentice. In Italy, such traditions tend to stay within the family circle. Small family businesses concentrate on one aspect of the furniture-making process, such as constructing case pieces, fashioning chair frames, carving ornamental motifs or applying decorative finishes.

Decorative Crafts, a family-owned company now in its third generation, prizes the Italian way; it has cultivated longstanding relationships with leading workshops in Florence, Verona, Venice and in the Brianza region north of Milan, where master craftsmen direct the artisans through the many stages required to craft fine furniture.

These experts begin by selecting the best piece of wood for the job, and oversee its division into slices 3 or 4 inches thick. The wood is then stored outdoors for seasoning for up to five years. Once the wood is fully dried, highly trained master carvers use specialized tools to sculpt the pieces and hand-fit the elements into the desired design. Expert craftspeople add surface ornamentation, which is often intricate.

Master finishers are a unique breed, with trademark styles that result from experience. Most have studied the painter's skills: how to prime each material; the addition of brushstrokes of color; the techniques for blending, highlighting and varnishing. They prepare each piece as their predecessors did centuries ago. To create a surface that looks genuinely aged, they apply pigment, lacquer, silver leaf or gold leaf, layer upon layer, with periods for drying and hand-rubbing in between each application.

Traditional forms are adapted to suit the taste of the time, which today tends toward simplified lines and antiqued finishes.

The legacy of handcrafting techniques that binds families of artisans together over time produces the furniture that is treasured from one generation to the next.


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MANHATTAN

Richard B. Stolley's New York Apartment

A three-bedroom apartmen in New York that overloo Central Park is the residence *People* magazine founding edit Richard B. Stolley and his wif Lise Hildboldt-Stolley (*AD*, C tober 2000). The interiors we designed by Rose Aiello. The living room (left) has park-fac ing windows and a wood-burn ing fireplace. The formal dinir room features built-in glass ca inetry and a reproduction Zub wallpaper depicting the mythi cal country El Dorado. One of the bedrooms is currently used as a library and has mahogany bookshelves. The apartment, which is on the fifth floor of a 1929 building, has a staff room off the renovated kitchen.
$6.995 million.
Call 212-751-3300.

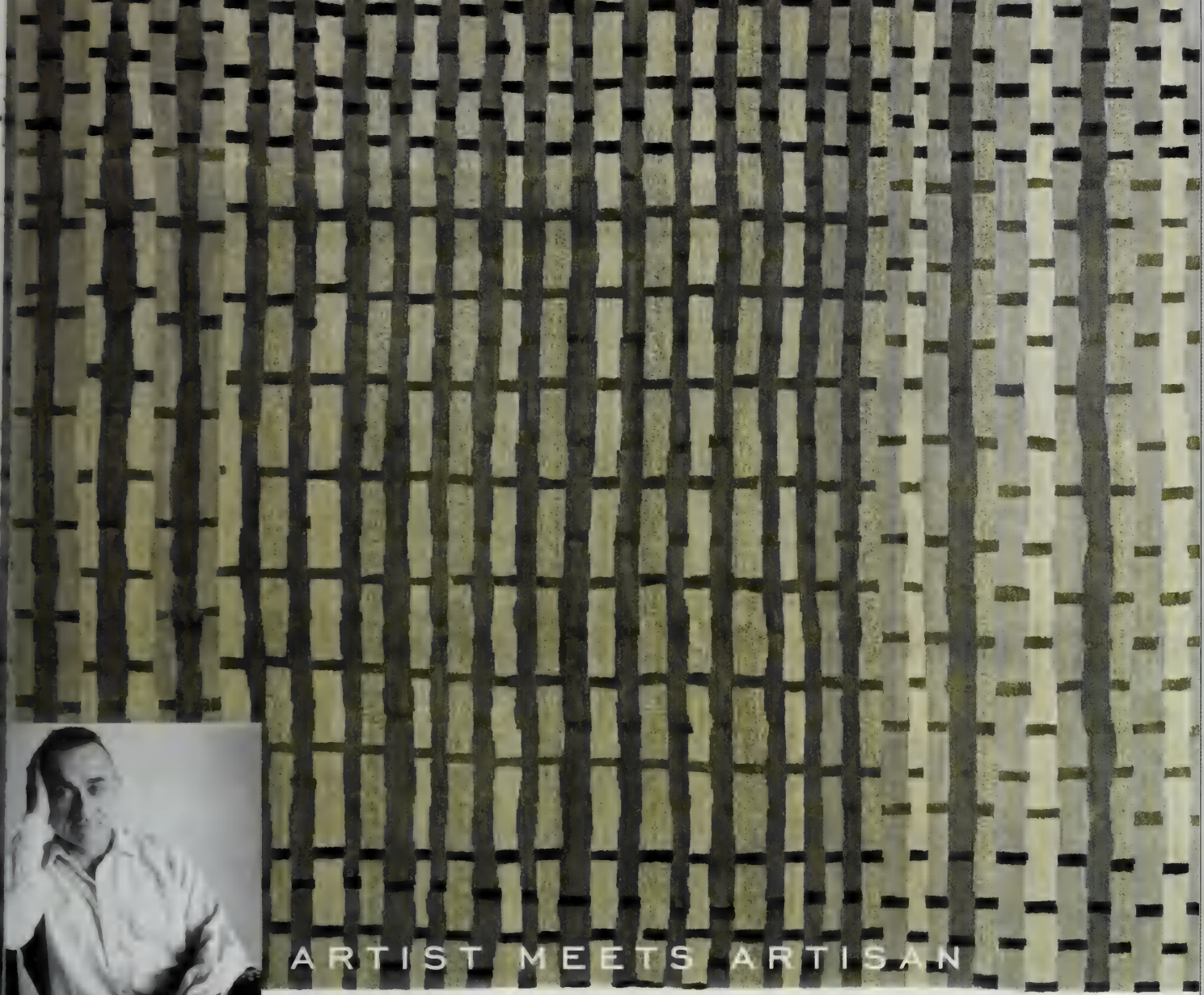
EAST HAMPTON

A 1970s Lakeside Estate by Charles Gwathmey

Built in 1972 by architect Charles Gwathmey, a six-bedroom residence sits on more than three acres of landscaped grounds in East Hampton, New York. The double-height great room, which comprises the living and dining areas, has floor-to-ceiling windows facing Hook Pond. A third-floor bedroom has a private terrace. A ramp connects the first and second floors. A tennis court and a pool are on the property, which is located a half mile from the beach.
$10.9 million.
Call 631-324-6400.



continued on page 84



KEVIN WALZ
FOR DESIGNER'S RESERVE

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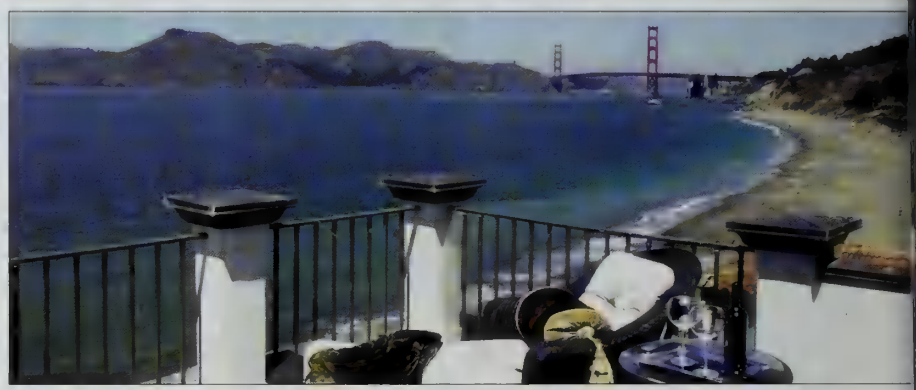
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SAN FRANCISCO

Residence by the Bay for Actress Sharon Stone

A 1908 house, owned by ac tress Sharon Stone, was t first one built in the Sea Cliff area of San Francisco. It has panoramic views of the Golde Gate Bridge (below). Situated a double lot, the seven-bedroo structure has a living room wi a carved stone fireplace and a beam ceiling. The formal dini room can seat 24. The master suite has a large dressing room and two baths. $15 million. *Call 415-296-2206.*



VERMONT

Barbara Riley Levin's Post-and-Beam Retreat

Five antique barns were combined to create a residence on 12 acres in Dorset, Vermont, for Barbara Riley Levin (*AD*, May 1999). The 8,600-square-foot house, named Casa del Norte, is surrounded by stone walls and terraced gardens. An entrance hall with a brick floor and a beam ceiling leads to the living room, dining room and library, all of which open to the patio. The master suite has a Vermont river-rock fireplace and a floor-to-ceiling window overlooking a brook (above right). A sitting room with a fireplace is between the bedroom and the bath. The guest quarters are on two floors: A two-bedroom suite has a kitchen, a sitting room and two baths, and a third bedroom and bath are on the second floor. $3.45 million. *Call 802-867-0200.*



continued on page 8.



ITALY Restored 18th-Century Vineyard Farmstead



Casale San Giovanni, a four-bedroom residence built in the 18th century, is nestled on the Villa Arceno wine estate, a converted farmstead 30 minutes from Siena, Italy. The house is one of four dwellings on the estate, which includes the hotel Villa Arceno and its restaurant. It has a large entrance hall and a dining room with arched doors leading to an interior cobblestone courtyard (left). A study opens to a terrace and a garden. All of the bedrooms, including the master suite, have parquetry floors and are on the second floor, along with another study. There is an irrigated garden on three sides of the house. The property, which comprises more than an acre, has mature cypress and olive trees. A shared swimming pool and a man-made lake are nearby, as well as the 14th-century town of Castelnuovo Berardenga. $1.48 million. *Call 49-40-33-89-89.* □





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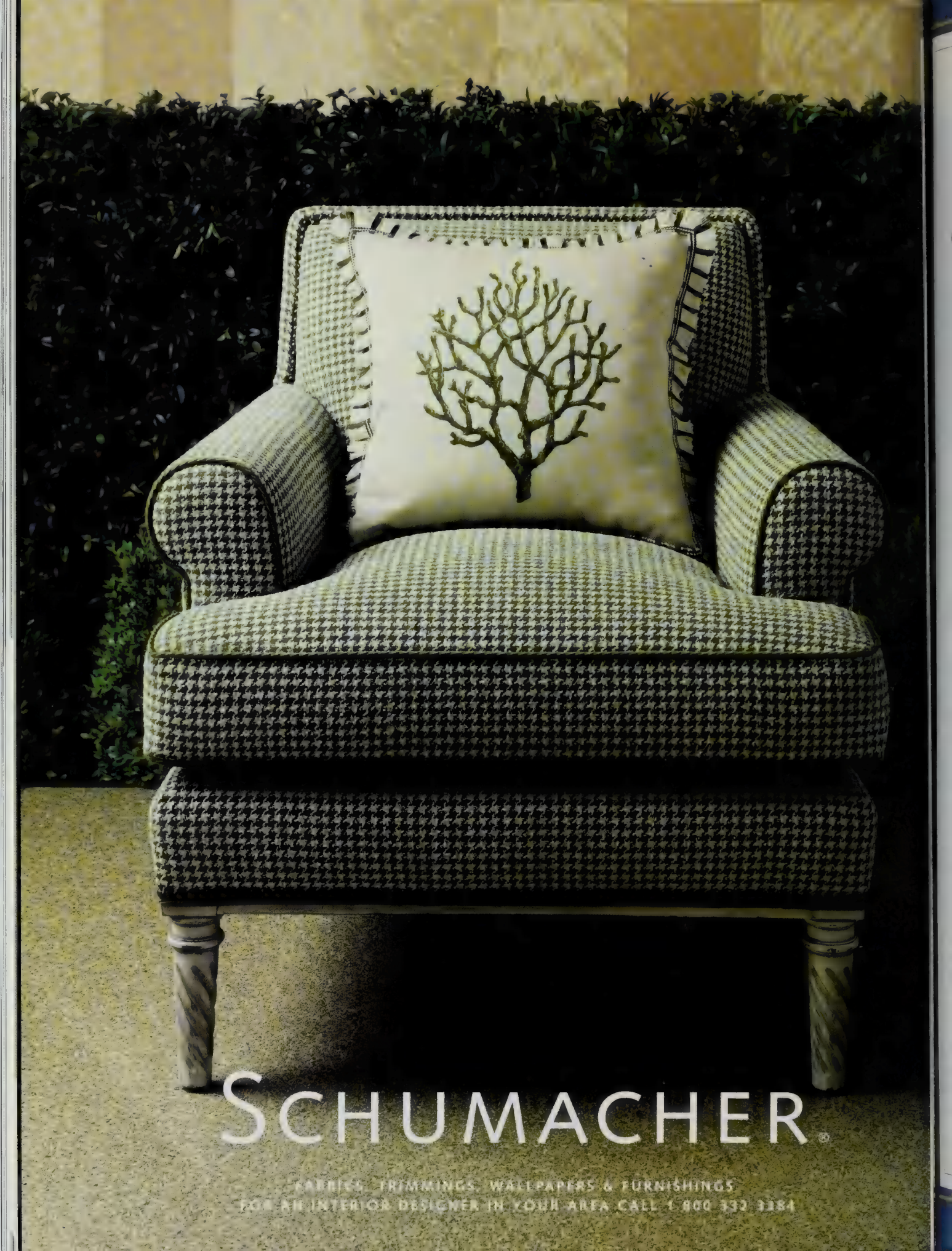
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ARCHITECTURAL DIGEST

PRESENTS

The Deans of American DESIGN

Our Honor Roll of Visionary Architects and Interior Designers

In this special section, we present 30 of the United States' best architects and interior designers, whose outstanding achievements have propelled them to the top echelon of their fields. They've designed many of the inspiring residences you see in our pages, and they're responsible for important museums, galleries, synagogues, churches, public buildings and offices around the world. What makes a great designer? Like great painters and writers, great designers possess curiosity, sensitivity, discipline and an ability to reinterpret past styles to create something entirely original. They interest, intrigue and surprise. These extraordinary architects and designers do just that in project after project, year after year. Although they could easily rest on their laurels, they continue to push the boundaries of their own style, refining, experimenting and making it new, for that is what great artistry—in any field—is all about.

Photography by Theo Westenberger

Deans of Design



Stephen Shadley

The New York–based designer, whose clients include Diane Keaton, brings clean lines and modern crispness to his interiors, which range from contemporary spaces to fresh interpretations of Arts and Crafts.

Mariette Himes Gomez

A polished style that encompasses both the urbane and the earthy characterizes the interiors of New York designer Mariette Himes Gomez. "Quiet, seemingly neutral rooms are my trademark," Gomez observes.

Marjorie Shushan

A Philadelphia native, interior designer Marjorie Shushan—who opened her New York firm in 1989—invests her spaces with a strong American tradition, emphasizing tranquillity, comfort and timelessness.

Richard Meier

In addition to his celebrated public commissions around the globe—the Getty Center in Los Angeles among them—the Pritzker Prize–winning architect has brought his singular vision to more than 20 private residences.

Juan Montoya

Contemporary versus traditional. Spare versus sumptuous. The New York designer artfully integrates these dualities in his interiors. "Mixtures create a more modern feel," he says. "And I always like an element of surprise."



Hugh Ne
acobsen egun

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Jewell Jacob Rayner in 1967,
nore than 120 r her disciplined,
pare, serene a rs and a roster of
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lever shouts," be.

Thomas Britt

A strong current of classicism runs through the interiors of the redoubtable Thomas Britt. His cleanly composed, beautifully scaled rooms often feature dramatic accents while eschewing "tricks and trends."

radfield

signer, "an ar-
who began his
r in Johannes-
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Naomi Leffight

Her modernist ind the opulent are with an emphasis Wright's rooms, Déco—are expres and bold style—ors of stunning va olumn or a Ro-possess the sophis his Los Angeles tion to detail and —are brought straint for which s his unerring eye.

Dea

Juan Pablo Molyneux

The influence of his École des Beaux-Arts education is apparent in Juan Pablo Molyneux's European-inspired interiors, which can combine the fantasy of French Baroque with the structural harmony of Neoclassicism.



Stephen Sh

The New York–ba linations—whose clients incl on French Art Keaton, brings cle sed in interi- modern crispness riety, but all ors, which range fi tication, atten- porary spaces to fr ailored re- tations of Arts and he is known.

Robert A. M. Stern

The dean of the Yale School of Architecture—a self-proclaimed "modern traditionalist"—is famous for his smart, contemporary approach to historical styles, including Shingle Style, Norman and Regency.

Elissa Cullman

The designer, who launched her firm with the late Hedi Kravis in 1984, brings a range of styles—among them Georgian, folk art rustic and "high country"—to her warm, layered English- and American-influenced interiors.

James Huniford Stephen Sills

The New York designers, who opened their firm 20 years ago, incorporate elements from the 17th to the 20th century in their stylish rooms, which are informed by their nuanced take on scale, composition and color.

Deans of Design



tanley Tigerman
Iargaret McCurry

he socially conscious Chicago-ased husband-and-wife archi-ctural duo have earned more an 120 architecture and design wards for their inventive, post-odern interpretations of merican vernaculars.

Sally Sirkin Lewis

Understated glamour is Sally Sirkin Lewis's specialty. The Southern California designer's work, influenced by the lush materials of the Art Déco era, is sophisticated, often with an exotic or classical twist.

Karin Blake

The Los Angeles interior designer fuses sleekness and rusticity in her highly edited spaces, where architecturally inspired furniture and sculptural folk art are arranged with the precision of a strict modernist.

Craig Wright

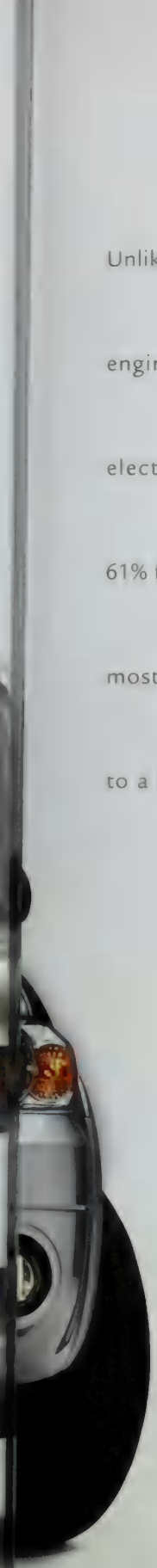
The urbane and the opulent are united in Craig Wright's rooms, where gentility and bold style—and a classical column or a Roman bust from his Los Angeles shop, Quatrain—are brought together under his unerring eye.

ALL HYBRIDS ARE NOT CREATED EQUAL.



HYBRID

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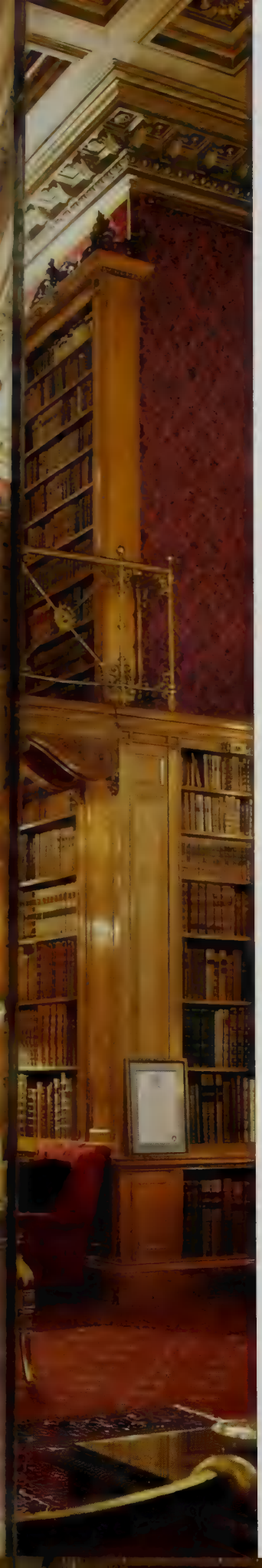
Ralph and Jane Percy, the Duke and Duchess of Northumberland, have renovated several state rooms and private quarters at Alnwick Castle, their 11th-century estate in England. The 6,000-acre property includes a water garden designed by landscape architects Jacques and Peter Wirtz.

Pride and Preservation

THE DUKE AND DUCHESS OF NORTHUMBERLAND UPDATE ENGLAND'S STORIED ALNWICK CASTLE









Text by Elizabeth Lambert/Photography by Andrew Twort

"We couldn't just move into a castle and expect the children to be grateful," says Jane Percy, the Duchess of Northumberland. "This place was not designed for kids."

Several years ago her husband, Ralph, the 12th Duke of Northumberland, inherited the vast estate at Alnwick and its castle, which was built by Normans in the 11th century and enlarged with towers and gatehouses by the Percy family in the 14th century. The Percys ruled Northumberland from these stone walls.

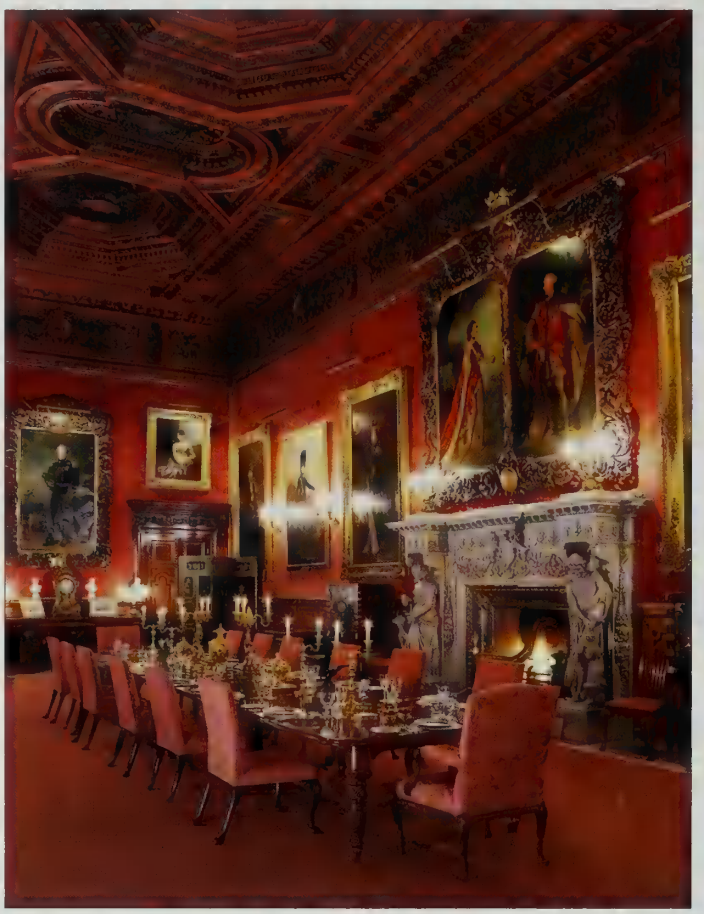
In peaceful times the family turned from war to comforts and created rooms that speak of a different kind of power. Robert Adam designed new state rooms in the 18th century; the fourth duke took out those rooms in the 19th century and imported skilled Italian artisans by the boatload to create new ones that rank among the best Victorian decoration in the country.

State Rooms

Left: "My job was to bring the room down a bit so people could live in it," designer Robert Kime says of the library, which he helped refurbish. Art, music and science trophies adorn the coffered ceiling. Kime designed the fabric on the circa 1823 Morel and Hughes gilt armchairs.

Above: The Grand Staircase leads to the Upper Guard Chamber. Stuccowork conceived by Italian decorative designer Giovanni Montiroli in the 19th century ornaments the groin-vaulted ceiling. *Faux-marbre* panels painted by Charles Hesp are on the walls of the lower landing.

BELOW: Portraits of the duke's ancestors hang in the State Dining Room. At rear is one of the fourth duke, who renovated the castle in the mid-1800s. The chairs are from Stanwick Hall, the Percy family seat. Estate craftsmen decorated the ceiling and carved the frames.



Today Alnwick is second only to Windsor as the largest inhabited castle in England. The paintings and porcelain are world famous, and the architecture is so evocative that it was used as a setting for Hogwarts School in the first two Harry Potter films.

"How do you make four children feel at home with all that?" says the duchess. "But there was no choice. If we didn't live here, the castle would just become a museum."

Robert Kime, a designer with a deep understanding of great country houses, agreed completely. "Unless rooms are used, you can't make the house hum," he says. "The difficulty at Alnwick is that the wonderful suites of rooms go in circles. On every floor, corridors and rooms go round and round the castle."

The duchess had the solution. The state rooms are on two levels; the family would live below and above. She found small rooms tucked between massive stone walls and opened them up. She told the estate carpenters exactly what she wanted, and they built it using oak grown on the property. The family had a kitchen, a dining room, a living room

PRIVATE QUARTERS

RIGHT: "It provides a total contrast to the grandeur of the state rooms. It's a place to cook, eat and relax," the duchess says of the kitchen in Prudhoe Tower, which she designed along with the family rooms. "Wall plaster was removed to reveal the 19th-century stonework."







The private dining room was originally designed by Montiroli for use as the state bedroom. Two circa 1770 satinwood-and-marquetry concertina-action card tables attributed to John Linnell flank the mantel. Above it is a giltwood pier glass with Rococo scrollwork.

Some of the bedrooms had been lived in and needed cheering up.
Some had been used as prisons and needed a lot of cheering up.



"We were reluctant to move into a vast castle with all its treasures. These rooms make it possible to live a normal life," says the duchess (left). Covering the Georgian wing chair is *Marrakech Stripe*, one of several handwoven silk fabrics Kime has designed.

BELOW: A chinoiserie mural painted by the duke's grandmother, the eighth duchess, and her daughters, Lady Elizabeth and Lady Diana, highlights a guest room. Hesp restored the mural and added taller branches, birds and butterflies. The silk bedcovering is antique.

and a billiards room, a base where they could hope to find each other in all that vastness.

Bedrooms would have to be two floors up. At night they climb the Grand Staircase, past dark and empty state rooms, to go to bed. The children counted the stone stairs. There are 111. They got used to it.

Some of the bedrooms had been lived in by previous generations and needed cheering up. Some had been used as prisons for Cromwell's soldiers and needed a lot of cheering up. Vivien Greenock, then of Colefax and Fowler, designed them all and installed baths. "Like all these houses, it had bedrooms by the dozen but almost no plumbing within a mile," she says.

Charles Hesp, an expert in paint effects, restored a mural that had been painted by the duke's grandmother and her daughters—"a pretty bit of





OSITE: "I believe it was designed obert Adam," Kime says of the n a guest room. "We brought the original colors, which iscovered underneath a black paint that had been applied in 9th century, presumably dur- mourning period for a duke."

BELOW: A stone bridge crosses the river Aln on the northwest side of the property. Semicircular towers dating to the 18th century punctuate the castle's perimeter wall, which was restored in the 19th century. Capability Brown influenced the landscaping of the grounds.



"These ducal houses, where everything was looked after and cherished, are extraordinary. Alnwick is in the top league," says Kime.

hinoiserie," he says, "but it nded halfway up the wall a straight line and looked s though a hedge cutter had bared through the room. We engthened some branches and dded birds and butterflies."

The Grand Staircase was nother problem. It had rich anels of porphyry and white nd Siena marbles, but the lower landing had blank white walls. Experts on historic design suggested that they paint them with distemper. "With six dogs wagging wet tails up those stairs every day?" says the duchess. "Not a good idea. It was Charles Hesp's idea to paint *faux-marbre* panels."

Today the real and the painted panels are side by side, and nobody notices the difference. "If people walk past and don't notice my work, then it must be right," he says.

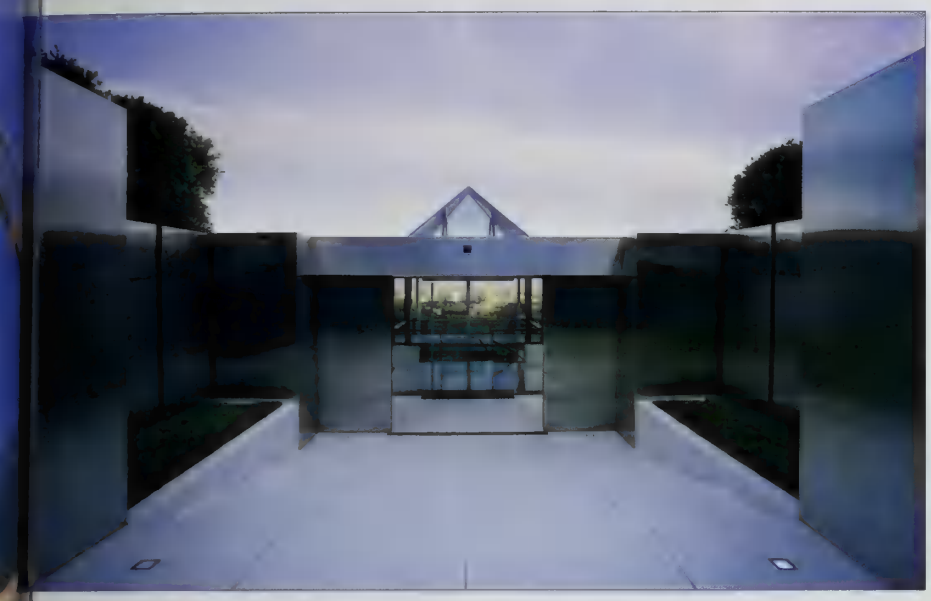
Robert Kime advised on the state rooms, particularly the library, a room he considers to be, without doubt, "the greatest room in England." "My task was to make a large family room a comfortable place to read the newspaper but not disturb the splendor. Anything added had to be pretty strong to hold its own, so I designed a bold striped silk to cover a very good Georgian wing chair and another red-and-gold fabric for the Regency armchairs.

"Basically, I'm a mainte-

continued on page 179



A glass-and-stainless-steel pyramid tops the entrance hall of a Los Angeles house. Designer Charles Allem, who oversaw a team of architects, renovated the 1961 residence for Reagan Silber. They added another floor and a 32-foot-high steel retaining wall to level the once sloping site.



You Only Live Twice

FIT FOR 007, A 1960S HILLSIDE HOUSE IN BEL-AIR IS RECONFIGURED

Architectural, Interior and Landscape Design by Charles Allem
Text by Peter Haldeman/Photography by John Ellis

Charles Allem, the South African–born, New York– and Los Angeles–based designer, has a tendency to refer to his projects as movies. If this house were a movie, it would almost certainly be of the James Bond variety. The stainless-steel driveway would flatter 007's Aston Martin. The staircase shaped like a helix and crowned with a glass pyramid begs for an entrance by a Bond girl. The white-terrazzo bar next to the 80-foot lap pool is made for shaking, not stirring. And that's just the house. The sexiest feature of all is its setting—a Los Angeles hilltop with city-to-ocean views worthy of a Parahawk.

"When a broker first told me the price of the property and said I was going to have to redo it, I said, 'That's insane,'" recalls Reagan Silber, the Texas–born, L.A.–based private investor who acquired the place five years ago and currently lives there, as Bond might, alone. "Then I walked through the front door and looked out the window." Before there was a movie, then, there was a house. A nice enough house, a modern two-story affair built by the architect Richard Dorman in 1961. Just not a blockbuster. "Most of the house was brown wood," explains Allem, "so it tended to read a little bohemian/hippie. The terrazzo floors were there, the glass was there, the actual shape and length of the house were there. But it used to hang off a cliff."

Thus, the construction of "the Great Wall of Bel-Air," as Allem calls it, a 32-foot-high retaining wall that was backed with several hundred tons of soil to level the 45-degree slope below the house and accommodate a third (ground) floor as well as a terrace, pool, lawn and gardens.



ABOVE LEFT: Heavy stainless-steel double doors open to reveal the entrance courtyard and the front door. LEFT: "I call it a contemporary Italian garden," Allem says. "This was my first project where I took charge of everything—including the architectural and landscape design."


"I didn't want the beige-and-white movie
they turn out in Los Angeles one
after another," explains Charles Allem.



OPPOSITE: "We wanted to create different seating arrangements instead of dividing the living area with walls," says Allem. Chairs designed by William Haines were covered in mohair; they surround a Paul McCobb table. RIGHT: Allem conceived the dining table.

BELOW: "I love to choose a color and use different shades and textures throughout a space," says Allem, who paired a leather sofa by Paul László with 1950s chairs in the living area. An untitled 1988 photogram by Adam Fuss hangs on the dining area's green-lacquered wall. Stark carpet.



fter that it was all, well, downhill. "It ook us maybe 10 days to say the top floor hould be for entertaining, the middle oor for bedrooms and the ground floor r lifestyle," says Silber.

With the help of Lacina Heitler Archiects and Baker+Ogata Architects, Allem utted the existing structure. He left a clean sweep" to the decks and views on he top floor, fashioning three open seatng areas off the dining area and a sleek ll-stainless kitchen. He designed a luxe master suite and two cocoonlike guest rooms on the middle floor. And on the ground floor, he gave Silber every bachelor's dream: an ultraplush media room, a study and a gym. But the house's biggest statement is the circular staircase linking the three floors. "That stair is iconic," says Allem. "It's the core of the house. We had it manufactured from one piece of stainless steel, craned in, floated inside the walls and topped with an organic 14-foot glass-and-steel pyramid."

The pyramid peeks over the stainless-steel wall that hides the house from the street. Touch a door in the wall, and it slides open to reveal a checkerboard of white terrazzo and emerald lawn flanked by beds of 'Iceberg' roses and crisp ficus hedges. The entrance to the house is a perfect glass cube, with no obstruction to the views beyond. A rich, masculine palette and luxurious textures soften the hard edges—oak floors are stained a deep espresso brown; walls are lacquered in



LEFT: Allem refers to the study as his "favorite room on earth." The red-lacquered wall offsets Andy Warhol's 1968 series *Flash - November 22, 1963*. Allem, with Lacina Heitler Architects and Baker+Ogata Architects, designed the spiral stair, which was hand-forged on-site.





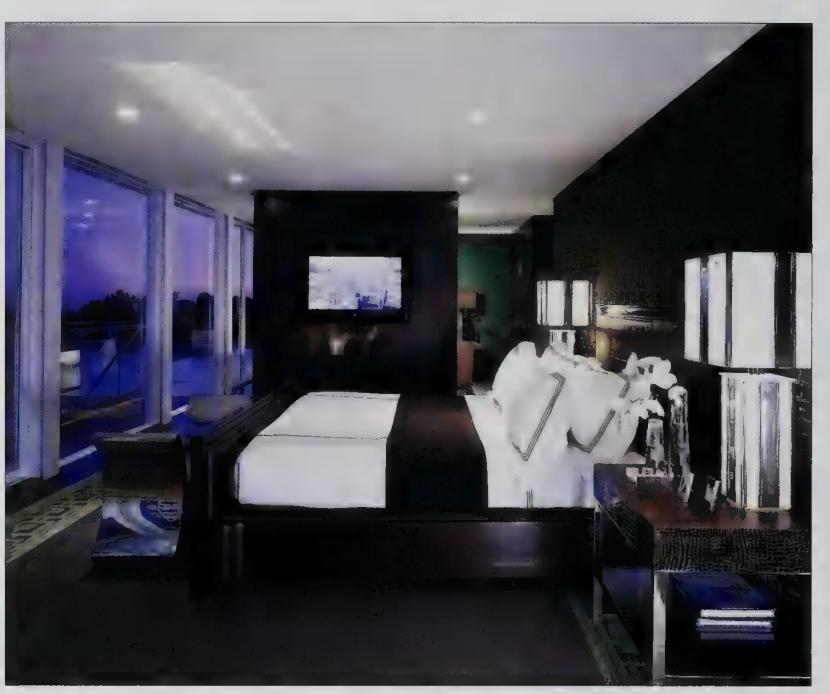
ABOVE: A seating area off the kitchen. "I lean more toward darker hues—I find them very alluring," says Allem (left). "I never hesitated with the chocolate color. I find it very rich and sensual. Reagan wanted something with more kick, and that was exactly why I was brought in," he adds.

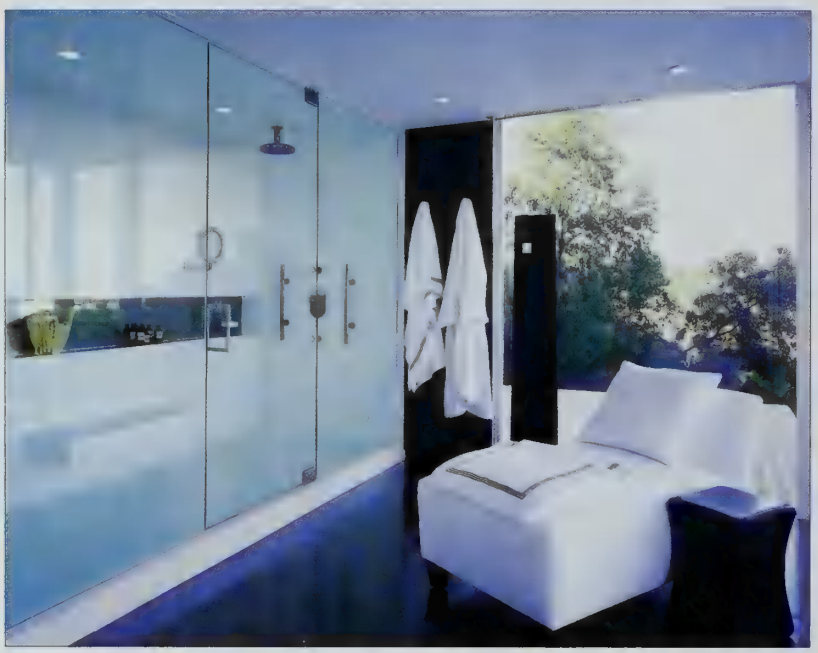
kelly green. "I didn't want the beige-and-white movie they turn out in L.A. one after another," comments Allem. Several decades' worth of modern furniture (Paul László, William Haines, Christian Liaigre) help to bridge the entertainment area's midcentury roots and its contemporary rebirth.

The stainless-steel stair spirals down to a floor of bedrooms in the same chocolate tones as above. The master bedroom is as self-contained as a luxury hotel suite. "I wake up, have my coffee and watch the news all in my suite," says Silber. The master and the two guest rooms open onto a smaller deck with views no less arresting than those upstairs.

On the ground floor, Allem warmed up the dark woods with carpets, lacquered walls and leather furniture in a winelike color he calls amethyst. There's the media room, with its huge plasma screen (then again, most of the rooms in the house—there are 32—seem to have plasma screens). There's the master-of-the-universe gym, with green suede walls and Louis Vuitton leather benches and equipment in stainless steel right down to the pulleys ("This is when I knew I had lost my mind too," quips Silber).

There's the study, featuring a cantilevered desk and a spiral stair of its own





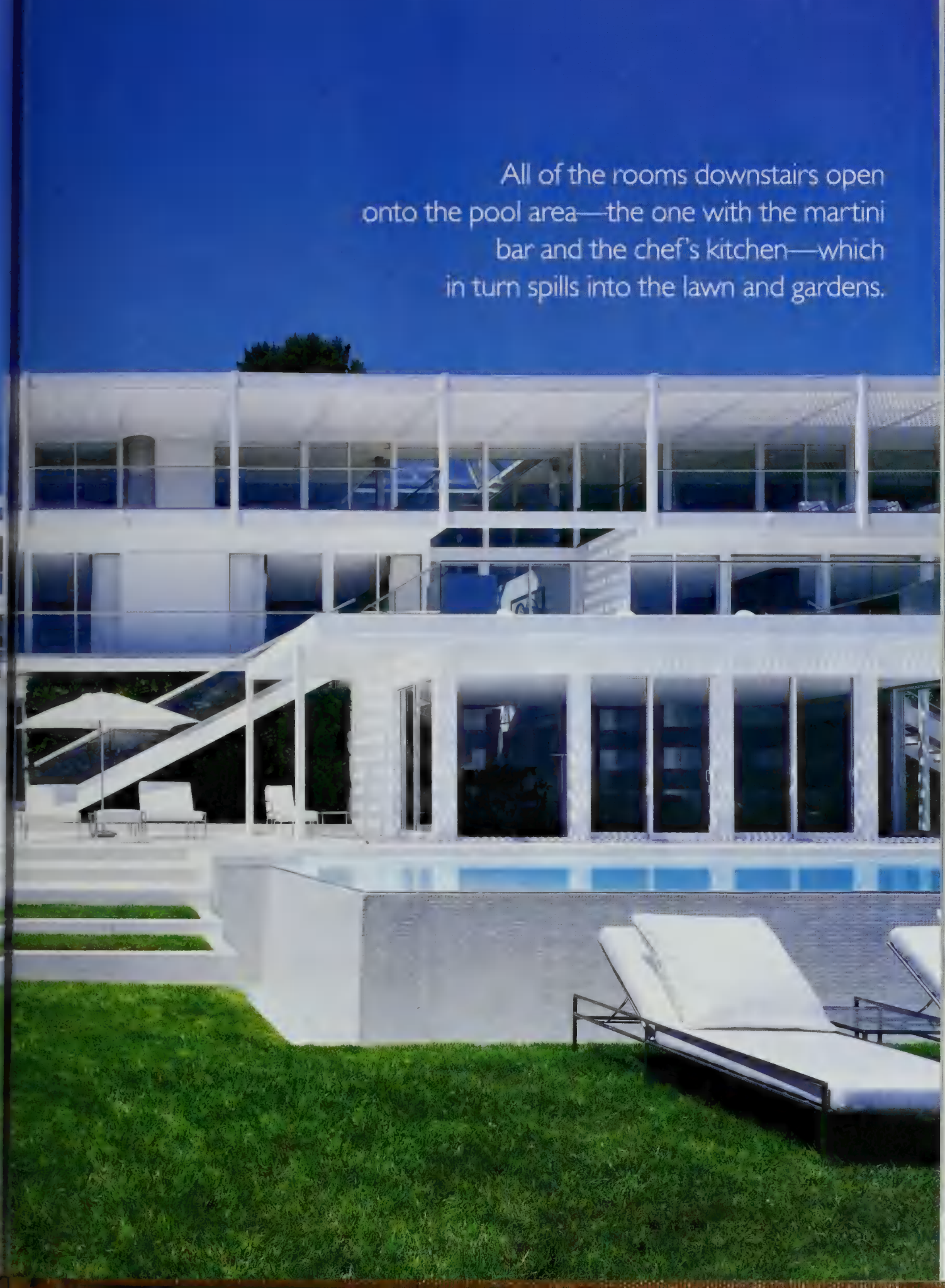
leading to a mezzanine of bookshelves. ("If you can't close a deal in there, you ain't going to close it," says Allem.) All of the rooms downstairs open onto the pool area—the one with the martini bar and the chef's kitchen—which in turn spills into the lawn and gardens.

Each floor is self-sufficient. Silber can entertain anywhere in the house without having to go upstairs or down. But even James Bond might want to eventually settle down. Though his only current roommate is Cowboy, a two-year-old Labradoodle, Silber wouldn't mind sharing the place with the right person. "With that house," observes Allem, "they're lining up." □

TOP: A leather-and-wood bed, from Baker Knapp & Tubbs, centers the bedroom portion of the master suite, which includes a lounge, a dressing room and a kitchen. "I spend the first hour of the morning without leaving the suite," says Silber. Stark carpet. ABOVE: The master bath.

"Los Angeles is the kind of environment where you entertain more outdoors than in, so I embraced that," notes Allem. RIGHT: The pool area. "It's the ideal house that every young person on the move dreams of having," says the designer. Brown Jordan umbrella and chaises.





All of the rooms downstairs open onto the pool area—the one with the martini bar and the chef's kitchen—which in turn spills into the lawn and gardens.



From the Heart of Africa

Individual artisans and community projects in South Africa, Mozambique, Zimbabwe and Swaziland are the sources for the objects that Margaret Woermann chooses for **Heartworks**, her bright and colorful Cape Town shop. "All of our merchandise is handmade," she says. "Margaret has a very good eye for the unusual in the local craft market," says **Graham Viney**. "She finds all sorts of things that are stylish, quirky, amusing and very beautiful too." Baskets constructed from bottle caps or woven from plastic or raffia in a multitude of color combinations (below) and intricately beaded figures (left) are among the items that fill the shelves.

Heartworks, 98 Kloof St., Cape Town, South Africa; 27-21-424-8419





Carleton Varney *says, "I buy tramp art picture frames wherever I find them, from Maine to Colorado. I wanted to reproduce them but found that carving each small piece individually wasn't possible today."*



John Rosselli

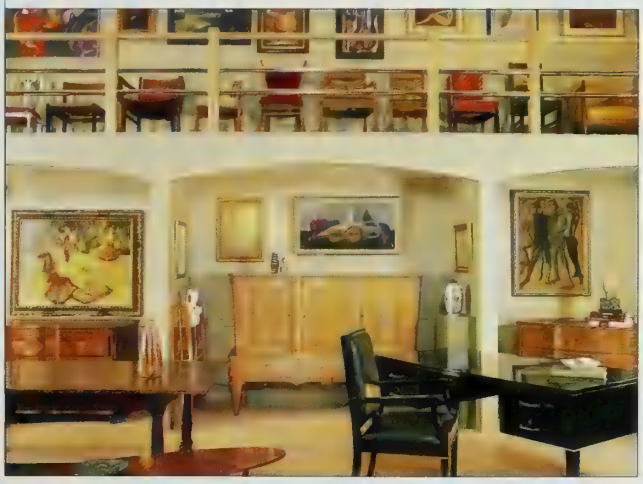
All the fabrics from The Silk Gallery, at the John Rosselli & Associates showroom in New York (212-593-2060), are woven in England. An 18th-century French motif was the inspiration for *Carmen*, left. *Clio Spiral*, right, features a cascading floral pattern, reminiscent of a 19th-century design.



Habitat for History

A 1930s chair by Francis Jourdain (above) is one of many exceptional chairs at **Lili Marleen Antiques** (below), where furniture, including several one-off designs, and fine art from the 17th through the 20th century are displayed on two levels. **Roger Thomas** says, "It's a valuable source for 1930s and '40s furnishings and massive-scale pieces by Charles Dudouyt." By appointment.

Lili Marleen Antiques, 52 White St.
New York, NY 10013; 212-219-0006



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Interior Architecture by
Thierry W. Despont
Interior Design by Donna Livingston
Text by Michael Frank
Photography by Durston Saylor

Now and then a project comes along that allows a designer to go to town—in more senses than one. For Los Angeles–based Donna Livingston, creating an ample yet intimate Manhattan apartment for a philanthropic entrepreneur and his wife meant that she would have the opportunity to deploy her skills in the Big Apple. It also meant that she could realize a set of interiors in a New York building with a formidable location and unparalleled views, while combining an A-list collection of modern art with antique furniture of the first rank. "It was a dream job," says Livingston. "There's simply no other way to put it."

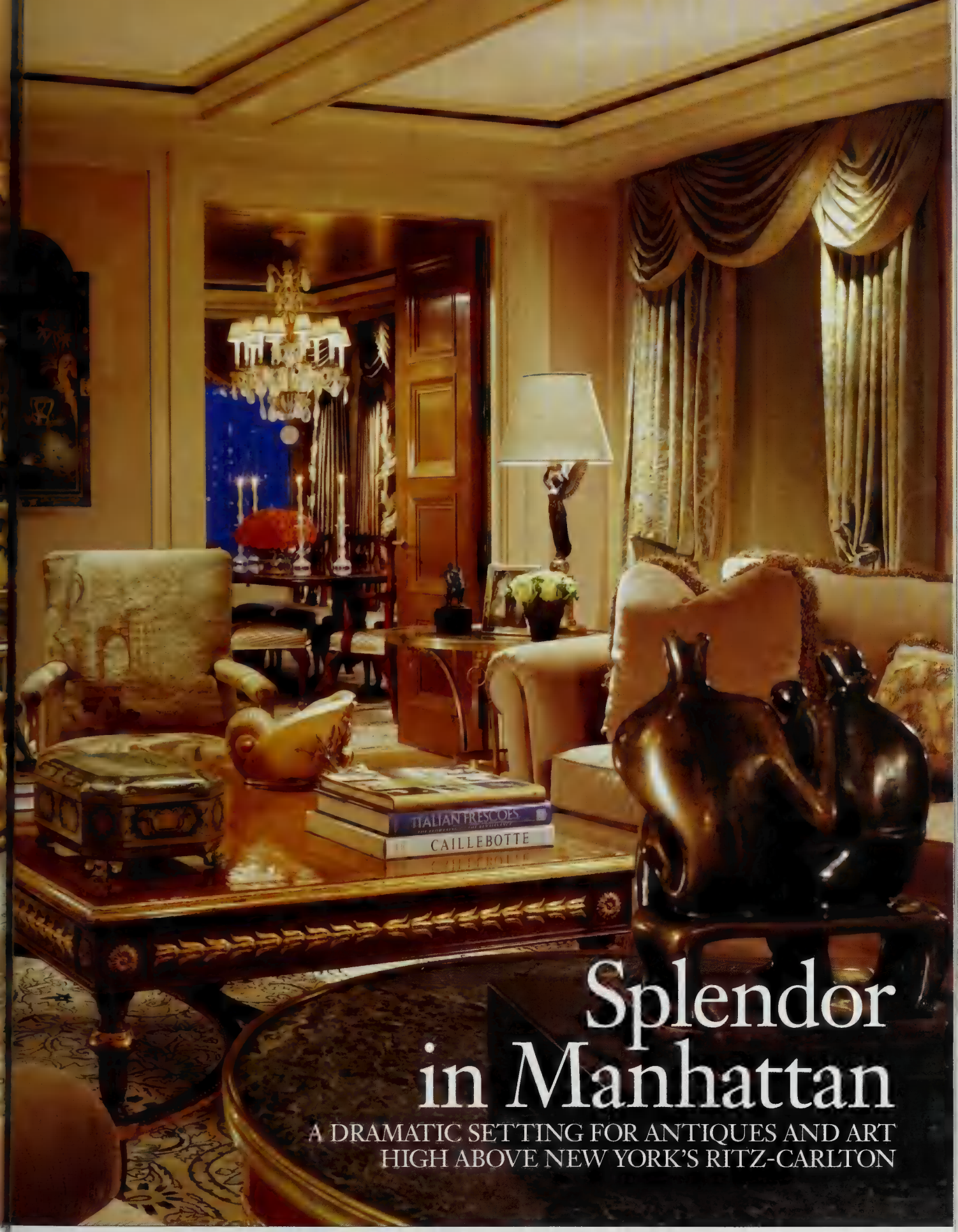
The clients had seen and admired Livingston's work in Aspen, where she has designed a number of houses over the years. They called her one day at her office in Los Angeles and asked her how she felt about taking on a project in New York at a rather special address that was just being built out. "When I heard it was the new Ritz-Carlton, and that Thierry Despont was the architect," she recalls, "I was pretty much on the next plane."

Converted in 2002 from the old St. Moritz hotel on Central Park South, the new Ritz-Carlton combines hotel accommodations (on 22 floors) and residential apartments (on 12 floors) in the tower above (see *Architectural Digest*, November 2003). The 1929 building was a somewhat lesser design by the gifted Emery Roth, architect of some of the most beloved skyscrapers of Manhattan's golden age, among them the San Remo and the Beresford on Central Park West and the Ritz Tower on Park Avenue.

Since Despont was working with raw space, "somewhat lesser," in the case of



Los Angeles–based designer Donna Livingston established a fitting background for an extensive art collection owned by the residents of a pied-à-terre above the Ritz-Carlton in New York. The living room's secretary is from Agostino Antiques. Mansour tapestries on armchairs.



Splendor in Manhattan

A DRAMATIC SETTING FOR ANTIQUES AND ART HIGH ABOVE NEW YORK'S RITZ-CARLTON





"The wife wanted a timeless, elegant, restrained apartment. The husband wanted the art collection to read in a bold way."

this apartment, was inconsequential—except for one key factor: the ceiling height. At just about eight feet, it presented Despont with a real challenge, which he met first by conceiving a classical enfilade of public rooms, because the interconnecting spaces helped "deceive the eye into thinking that the rooms had more volume than they did." He also scaled down cornice moldings, created shallow tray ceilings and, for the gallery, designed a patterned floor that gave the feeling of "a rather impressive entryway—which, after all, it is."

Set free in an enviable 7,000 square feet, Despont worked out what is essentially a grand one-bedroom apartment. Entrance hall, gallery, living room, library, dining room, a master suite with spacious and highly detailed his-and-her dressing rooms—this is an expansive and handsomely wrought pied-à-terre.

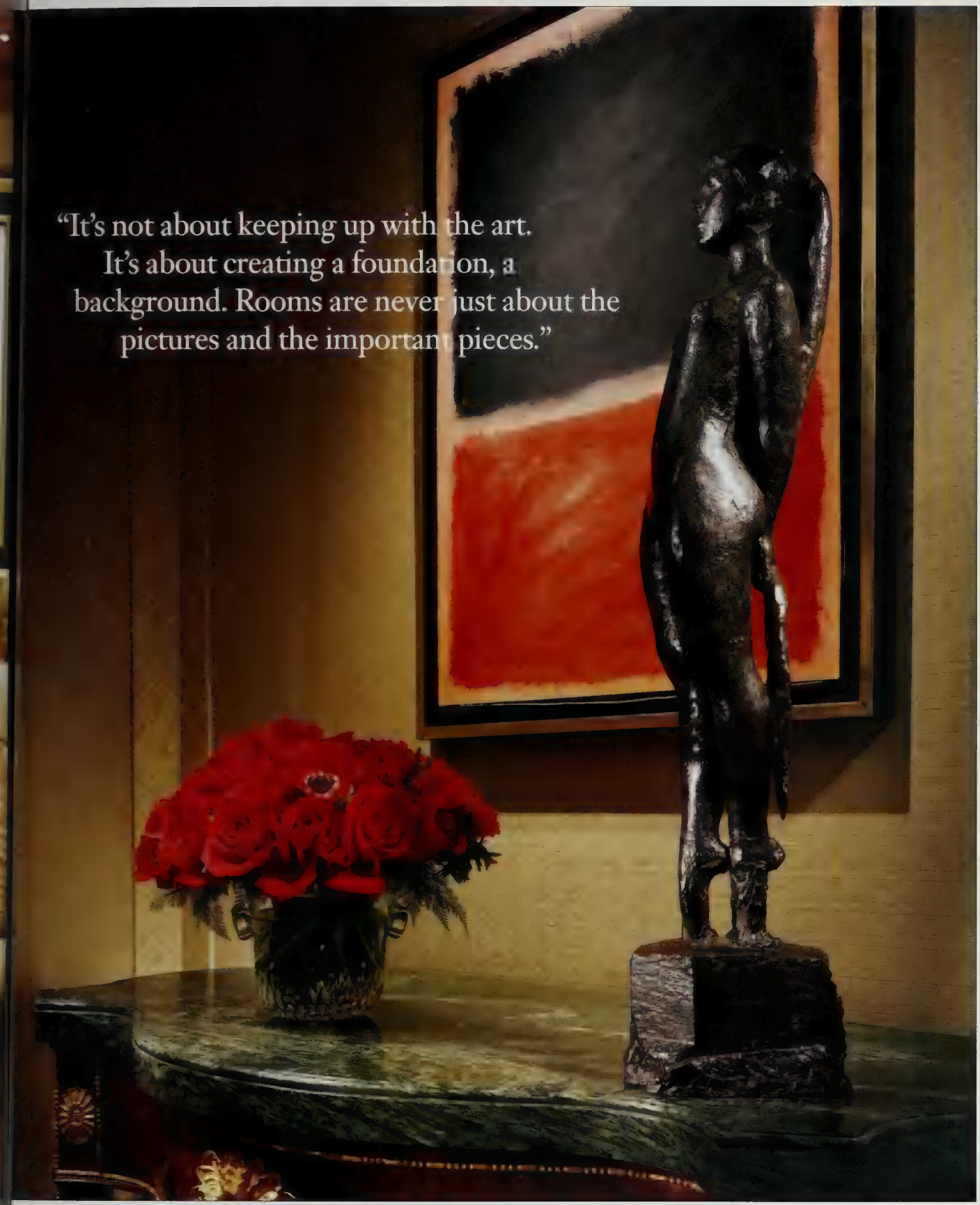
Despont was also responsible for a wall of windows with opaque Lalique-inspired glass that admit light but obscure a prosaic view, and a pair of striking, sculpted bronze doors that his clients commissioned after they'd seen a larger pair he had made for a Manhattan

ABOVE: Artworks in the living roo include, from left, *Le Pont de l'Eu rope*, an 1876 oil by Gustave Caill botte; *Calla Lilies with Red Ane mone*, 1928, by Georgia O'Keeffe *Family Group*, a 1945 bronze by Henry Moore; and Modigliani's 19 oil *Giovanotto dai Capelli Rossi*.

"This was a beautiful collaboratio with the architect and the clients, says Livingston (left, in the galler near a pair of bronze doors design by Thierry W. Despont, who did t interior architecture). OPPOSITE: The dining room. Agostino Antiqu table. Chairs, Kentshire Galleries




JOHN'S HOPKINS
LE MEUBLE FRANÇAIS
THE METROPOLITAN MUSEUM OF AR
Howard Hibbard
ALEXEJ VON JAWLENSKY
Catalogue Raisonné of the Paintings



OPPOSITE: *Entité Ailée*, left, a 1970 cast bronze by Jean Arp, and *Piccolo Cavaliere*, 1947, by Marino Marini in Picasso's 1964 *Femme Assis dans un Fauteuil* in the sitting room. Old World Weavers wallcovering.

ABOVE: An untitled 1959 oil on paper by Mark Rothko hangs in a vestibule in the master suite. On the circa 1770 marble-topped gilt console is Giacomo Manzù's 1956 sculpture *Passo di Danza*.



On the walls of the expanded master suite are *Le Repos*, a 1932 oil by Picasso, and Henri Matisse's 1923 *Nu à la Chaise Longue*, right. Aristide Maillol created the bronze, *Ile-de-France*, in 1925. Regency center table and armchair at right, Kentshire Galleries. Beauvais carpet.

synagogue. Perhaps inevitably, given the apartment's views, the doors feature a tree motif; indeed, Central Park unfurls from all the north-facing windows as though it were the owners' private, seasonally changing carpet.

Focal though it is, however, the view failed to intimidate Donna Livingston, who, when she first saw the floor plan, actually proposed *eliminating* a few windows and doors that led out onto the wrap-around terrace. "I felt there was almo too *much* park," she says. "And beside the rhythm of some of the walls was o because the windows weren't symmetr cally placed. And on top of that, there w the art to consider: Big imposing pain ings need, let's face it, big imposing wal to hang on."

The project was something of a fres start for Livingston's clients. At the b ginning of a still fairly new marriage, th







ere making their first home together. The wife wanted a timeless, elegant, re-rained apartment," the designer explains. The husband wanted the art collection read in a bold and dramatic way." Yet, the wife puts it, "We didn't want to live a museum. We wanted the apartment feel like a *home*." Livingston's approach as to find furniture and fittings that rose the level of both the art and the archi-ecture yet never seemed fussy or self-conscious. She sought out a bold Regency sideboard with paw feet and a pair of Russian Empire chairs with scrolled arms, a weighty George III side table and a suave English Rococo mantelpiece. A particular chinoiserie secretary drew her "for its rich, warm decoration," but also because its verticality helped to further compensate for the ceilings. Upholstered pieces were plush and inviting throughout.

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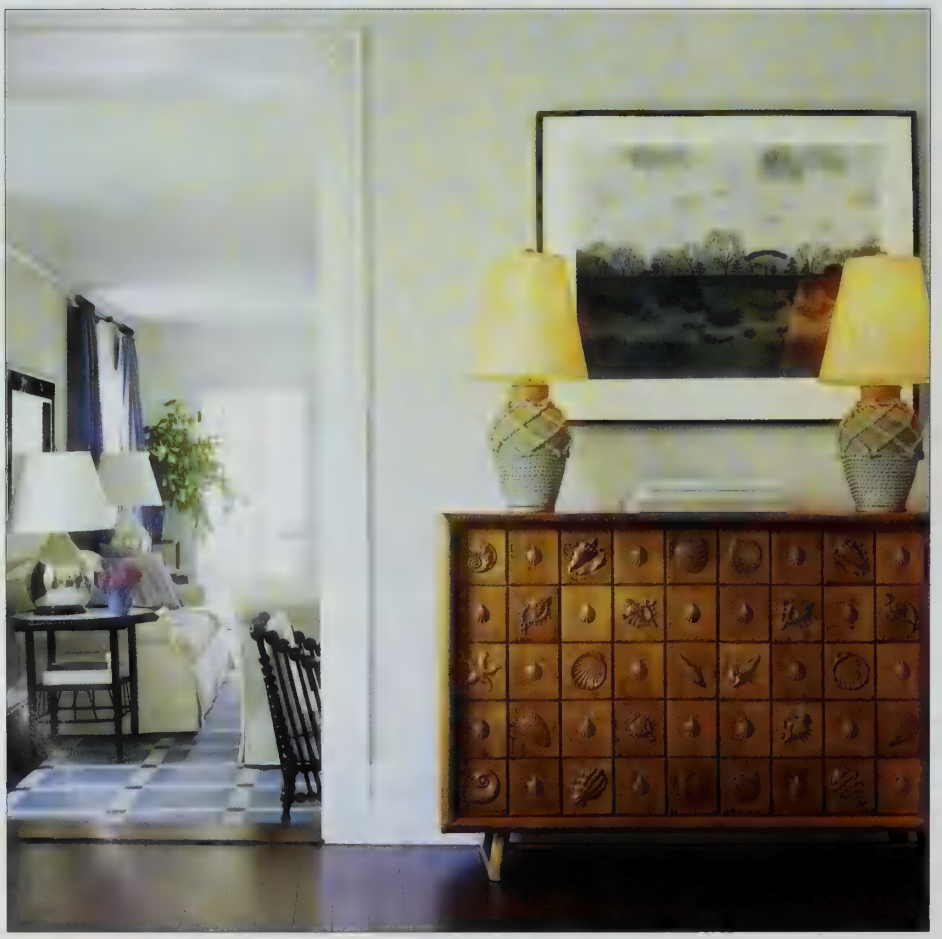
Top: A structural challenge in the master suite became what Livingston calls "the perfect niche" for a circa 1890 Dutch table and Matisse's 1943 *Monique*. Above: The terrace overlooks Fifth Avenue. "The romance of the Manhattan skyline provides a dramatic backdrop," she says.

Home in the Hamptons

SOLID ACCENTS BALANCE AN AIRY PALETTE FOR AN INFORMAL FAMILY RETREAT

Restoration Architecture by Alan Wanzenberg, AIA/Interior Design by Thad Hayes
Text by Stephen Drucker/Photography by Scott Frances





At last, here is a story about the other side of life in the Hamptons. Despite what you read, it is not all one endless party with P. Diddy and Paris Hilton and polo players and $500 bottles of champagne in VIP rooms in the middle of the night.

This crowd is asleep in the middle of the night. It's highly unlikely that you know their names. On Friday afternoons they leave Manhattan to go to "the beach"—the more loaded word *Hamptons* is never used—and their weekends revolve around swimming and golf and which new book to read and on which porch. When they do go out, you can be sure it is not to triple-air-kiss at the restaurant of the moment.

He is a fund manager; her involvements range from contemporary art to children's psychiatric disorders. They belong to a generation of New Yorkers who saw the '80s at their most grandiose and developed an aversion to anything the least bit Marie Antoinette–ish. Fourteen years ago they bought this classic Shingle Style house in a sterling area known for children and speed bumps. It was not an investment instrument; there

ABOVE LEFT: A family's 100-year-old Shingle Style summer house in the Hamptons was restored and expanded by New York architect Alan Wanzenberg. New York–based Thad Hayes was asked to do the interior design. LEFT: *Equinox*, 1990, by April Gornick hangs in the entrance hall.



A print of *Internal and External Values*, done by Terry Winters in 1998, offsets the muted colors Hayes and his clients chose for the living room. The sofa is early-20th-century German; the bobbin-turned chair is Victorian. "Thad's work is clean, unfussy, not pretentious," says the wife.





"Black adds a nice graphic quality to a sweet color scheme," Hayes says about the living room. "The black is 100 percent Thad," adds the wife. For the light-filled space, the designer mixed a circa 1860 French ebonized cupboard—filled with 19th-century milk pitchers—with his own version of bobbin-turned chairs and a Chinese-style low table. The slipcover fabric is from Clarence House. Beauvais carpet.

"How do you make blue and white not look cute and precious?" he saw as his challenge. Black was the answer.



"It's not like everything has to be the best or the most expensive for these clients," says Hayes (right). "To this day, when I see something I think would be an improvement, they're always ready to consider it."





ABOVE: An untitled work by Caio Fonseca is above the fireplace in the informally furnished library. The oak-and-rope table was designed by French modernists Adrien Audoux and Frida Minet around 1942. The desk is 19th century. Edelman leather on chairs. Beauvais carpet.

was no plan to "flip" or "trade up." They wanted their three children to have a sense of home, and the traditional way one creates that is to stay put and live a good life for a couple of decades. And so they are.

Their partner in this long-term endeavor is the interior designer Thad Hayes of New York, who is an equally low-key and unpretentious soul. Nobody could ever accuse Thad Hayes of excess. He is the Jil Sander of interior design; his rooms are strong and quiet and of the highest quality, but the label never shows.

In the beginning there was some heavy work to be done. New York architect Alan Wanzenberg had to untangle the old structure, which dated from the turn of the century. "It wasn't an effort to formalize the house, just to organize it," he says. Briefly, Wanzenberg knitted the rooms together, turned a garage into additional living quarters and attached the two buildings with a glass breezeway. Now everybody ignores the fro door and enters there, and makes you feel like one of th family, stepping over baske of sports equipment, walkin past all the yellow slicker seeing the Stickley cabin filled with monogramme beach towels in neat jelly roll The wife was careful not t let the spirit of the old hous be smoothed out in the reno vation. The too-narrow bac stair, the medicine chest with spot of flaking silver, the clos ets with crazy slopes inside



"What I love about this place is that the architecture is so organic and not rational," says Hayes. "It has always been added on to. It's the unresolved spaces that give you little 'moments.'" ABOVE: Steel 19th-century Windsor chairs surround a table of his design in the dining room.

e creaky old pantry cabinets
ow filled with transferware—
ey're all still there.

Her vision for the decotion was "blue and white," hich in the Hamptons usuly means Chinese export jars the fireplaces and toile puddles at the windows. Hayes nderstood that she would ant something more modrn, relaxed and original. "How o you make blue and white ot look cute and precious?" he designer saw as his chalenge. He knew he was on his way when he found the ebonized 19th-century French cupboard that now stands in the living room. Black was the answer, in painted spool furniture and bookcases, in huge industrial iron baskets that hold firewood, in steel Windsor dining chairs (no dining chairs ever weighed more). And while he did not fill up the rooms, everything he chose was dramatic. "Thad's scale is exciting," the wife says, "always bigger than I would have selected. His eye for scale is unerring."

He has his lighter side too. The living room draperies are denimlike linen, which break neatly at the floor like a well-cut pair of trousers, and the bedroom draperies are handkerchief linen embroidered with flowers so subtle there is no danger of sugar shock. Hayes has a divining rod for the improbable piece: an orphaned set of 18th-century Hepplewhite drawers refitted in the 1970s to a Lucite cabinet, or a 1950s Italian blond-oak



"It evokes a century ago," Hayes notes about the residence. ABOVE: The main porch. BELOW: Wanzenberg added the breezeway, now used as the primary entrance. "It's a house with enormous confidence and life," he says. The landscape design is by Lisa Stamm and Dale Booher.

"We wanted a house that our family could grow in," says the wife. RIGHT: In the master bedroom, Hayes switched out an iron bed for a 19th-century English four-poster. The dresser is made up of the unlikely pairing of Hepplewhite drawers and a contemporary Lucite cabinet.





cabinet with a grid of carved seashells. Who has ever even seen such things before?

The wife brought to the project a strong sense of how a family house runs—"I wanted to be able to have 18 for dinner, anywhere"—as well as her knowledge of contemporary art. The collection is personal and provocative; and it takes a certain sensitivity to choose art of some stature that feels appropriate to a beach house where everybody trails sand. Among the pieces are brightly painted plywood panels by Richard Tuttle, an April Gornick etching, a mixed-media "book" by Jane Hammond and a political print by the Mexican American artist Enrique Chagoya. "Blue and white" has never felt quite like this.

Come back in 10 years, or 20, when the boldface names have exhausted the Hamptons and moved on, and this couple will still be here, surrounded by blue and white and even more family. They will be playing tennis and grilling hamburgers as always, and looking forward to what Thad Hayes has found to make their world a little nicer next summer. □



Discoveries by Designers







Midcentury ceramics by Jean and Jacqueline Lerat, far left, and Accolay, below

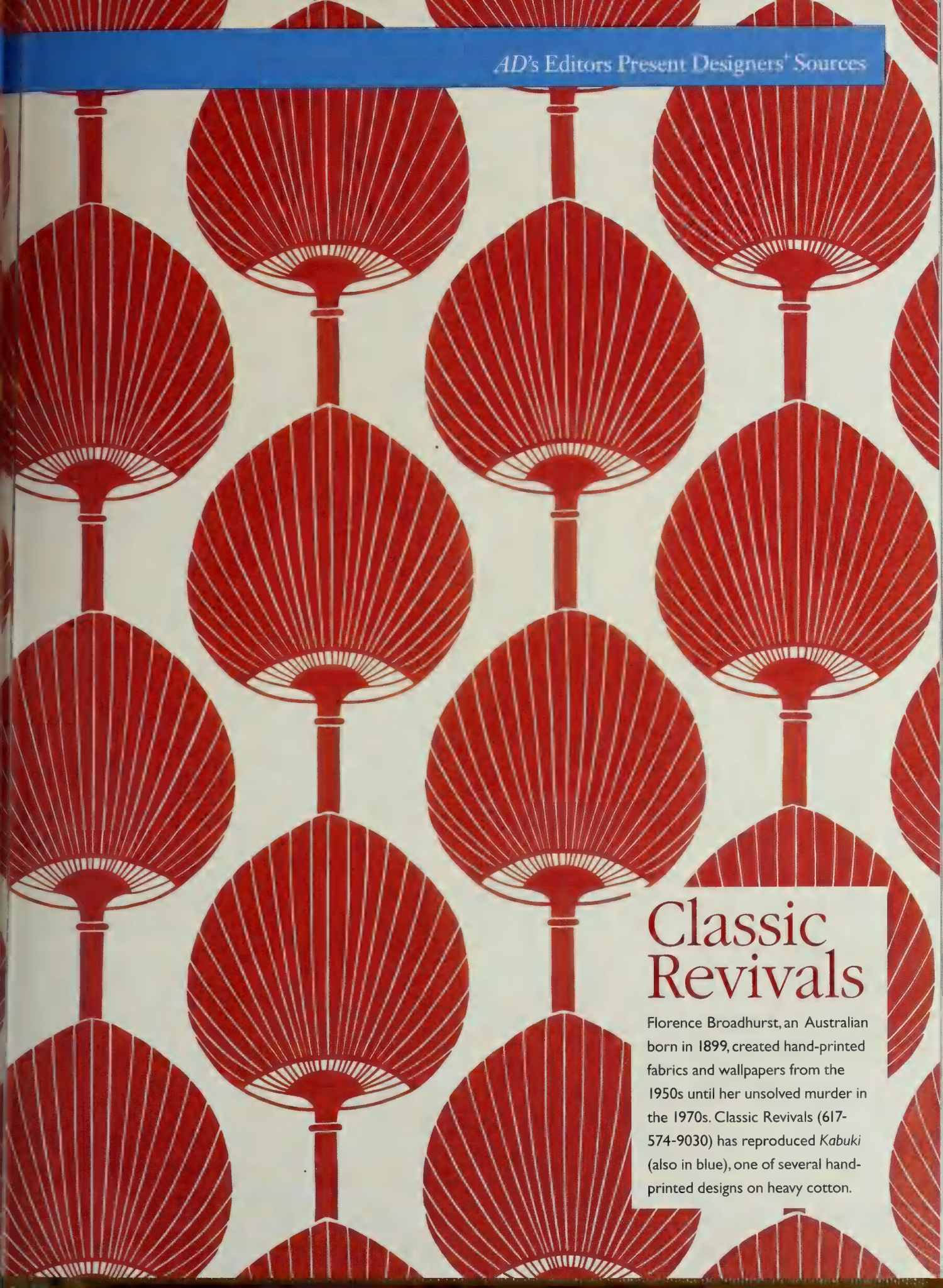


Modernism at Magen

Former dancer Huges Magen's appreciation for the arts has a new venue. He recently opened a shop in Manhattan that **Robert Bray** describes as "a modernism museum, where the inventory of pieces from the best midcentury designers is always changing." Most of the furniture is French and important, including a 1954 *bibliothèque* by Charlotte Perriand, a 1950s Visiteur armchair and a 1952 table, both by Jean Prouvé (top), and a 1939 sofa and 1950s table by Jean Royère (above right). "I'm also researching and finding unusual works from little-known but great midcentury ceramic designers. The response to these new beauties ha been very positive," says Magen.

Magen H Gallery
XX Century Design
80 E. 11th St., New York, NY 1000
212-777-8670

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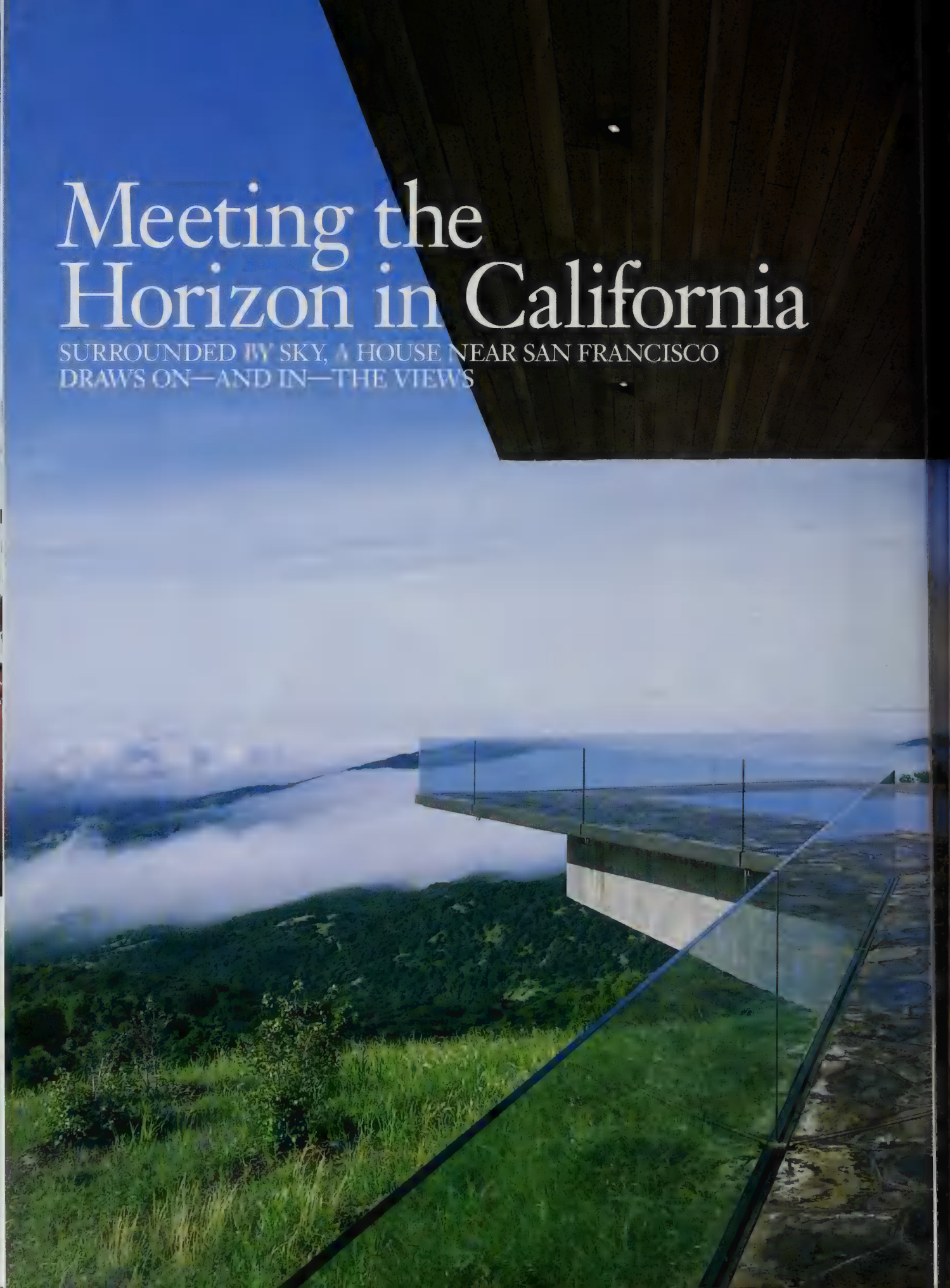


Classic Revivals

Florence Broadhurst, an Australian born in 1899, created hand-printed fabrics and wallpapers from the 1950s until her unsolved murder in the 1970s. Classic Revivals (617-574-9030) has reproduced *Kabuki* (also in blue), one of several hand-printed designs on heavy cotton.

Meeting the Horizon in California

SURROUNDED BY SKY, A HOUSE NEAR SAN FRANCISCO DRAWS ON—AND IN—THE VIEWS



rchitecture by Lautner
ssociates, Helena Arahuete
terior Design by
hn Wheatman & Associates
ext by Alan Hess
notography by
lan Weintraub/Arcaid





Glass houses have long beguiled architects. As a building material, glass can be artfully ambiguous: solid yet invisible, present yet transparent. It can enclose spaces, or it can open them up. Expressionist architect Bruno Taut conceived a glass pavilion as a mystical multicolored crystalline dome in 1914. Since then, Philip Johnson imagined his Glass House as a terrarium in the middle of a meadow, and Pierre Koenig saw his as a cockpit soaring high above the lights of Los Angeles.

Now architect Helena Arahuete takes this modern classic in an entirely new direction. Northern California's Roscoe house is an Expressionist lantern with shards of glass wall and jutting roofs scintillating like a frozen sparkler. It is a

LEFT: Architect Helena Arahuete, of Lautner Associates, cantilevered a 50-foot swimming pool and slate-covered deck off the south side of a house in Green Valley, California. The 13,500-square-foot residence, created for John and Marilyn Roscoe, sits on the crest of a mountain.

TOP: Concrete-and-slate stairs lead to the entrance. ABOVE: The living room. In the spirit of John Lautner's architecture, the house is composed of expansive spaces and is respectful of its surroundings. The interiors are by Siobhan Brennan, of John Wheatman & Associates. Glant sofa fabric.



Designed for ease of entertaining, the dining room and the kitchen are separated by a fireplace. "The frameless glass and minimal partitions contribute to the concept of open and continuous spaces," explains Arahuete. Glant dining chair fabric. Sub-Zero refrigerator and freezer.





ABOVE: "Sloping roofs, which are high on the outside and low on the interior courtyard side [at right], capture the vistas and pull them into the house," Arahuete notes. "The views are a constant presence; the transparency between them and the interior is always evident."

fantastic terrestrial observatory perched atop a mountain peak. The house is at one with a magnificent panorama that stretches from the Golden Gate Bridge on one horizon to the Sierra Nevadas on the other.

For years John and Marilyn Roscoe loved hiking this hilltop site near the northern shore of San Francisco Bay. Slowly purchasing adjoining parcels, they gathered 1,700 acres, including the Twin Sisters, paired 2,200-foot sugarloaf peaks that command the immediate region. Far below are the rolling hills of Napa's wine country; a carpet of fog furls and unfurls over this scene through the days and seasons. The picture through the vast glass windows never repeats.

Arahuete, Belgian-born and Argentine-raised, has the right background to design a house so consummately sensitive to nature. She worked for virtuoso Los Angeles architect John Lautner (the Hollywood Hills' mushroom-shaped Chemosphere house, Malibu's wavelike Beyer house, Los Angeles's ultramodern Silvertop house) from 1971 until his death in 1994. Her expertise in concrete served her well in supervising many of Lautner's most daring home designs. Her house for the Roscoes confirms that organic architecture is as vibrant today as ever.

. This glass house follows from the Roscoes' initial request: "We now have a 360-degree view. We'd like as much of this as possible when the house is completed. We want to be able to see sunrises and sunsets, want to feel as if we are living on top of the world."

Thus the design gives them an unobstructed view from every room on the main floor. Stand in the kitchen, and the vista is filled with the neighboring Twin Sister peak to the north. Turn around, and you can see all the way through the house to an equally spectacular stretch of San Francisco Bay to the south.

The horizons are the home's only outer boundaries. Skillfully, the architecture directs us to the landscape and then steps deftly out of the way.

This is a muscular house built of concrete poured in place, with a steel-beam roof. Yet it is as sleek as an athlete. Its main floor floats lithely above the ground; its terraces jut out into space. The wedge-shaped roofs soar upward, feathering out to a knife edge as they meet the sky. "The perspective of each angle changes as you move," Arahuete points out.

She launched her design with a few ba-







TOP: Mahogany walls in the master suite enclose a bath and a dressing room. The lighting in the fir-paneled ceiling was designed by the architect. A lower floor, recessed into the mountaintop, houses two additional bedrooms. Pindler & Pindler headboard and bed-skirt fabric.

ABOVE: Surrounded by 1,700 acres of wooded landscape, the six-sided house "has a feeling of lightness in response to the owners' desire to 'live on top of the world and be inspired to think great thoughts,'" she says. The angular rooflines echo the shapes of distant mountains.

sic questions to gauge the Roscoes' sensibilities. Did they prefer angles or curves? Did they prefer to be out in the open or in sheltered spaces? The answers (angles and openness) set the course.

Yet for such a spacious home (13,500 square feet), the proportions are masterfully balanced to create spaces both grand and intimate. This is essentially a two-person house, with no servants' quarters. Marilyn usually does the cooking, and John helps to sweep up. "We're very simple people," John Roscoe says. The main floor is, in fact, a single space. The kitchen and dining, living and pool rooms blend one into the next, separated by the massive, richly textured concrete piers that stand strategically out of the way of the view; the master suite is also on this floor.

But the same spaces comfortably hold 300 people for a catered party. The ceilings (clad in vertical-grain Douglas fir) pitch and sweep, dipping down to a cozy seven feet over built-in sofas and climb-

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Motorized 15-foot-high sliding glass doors open to the indoor portion of the pool and to the pool room, which is flanked by the living room at left and the master suite at right. Beyond is the open two-story courtyard. The lap pool is used for exercise every day of the year. Summit chairs.

This is a muscular house, yet it is as sleek as an athlete. Its main floor floats lithely; the roofs soar upward, feathering out to a knife edge.

From HERE to ETERNITY

CARVING A MODERN HOME FROM THE OLD ON AN ISLAND OFF SICILY



Architecture by James Cavagnari
Interior Design by Erin Quiros
Text by Michael Frank
Photography by Scott Frances

Italian architect James Cavagnari and his American wife, interior designer Erin Quiros, renovated a residence dating back to 1700 on the Aeolian island of Salina. LEFT: The "opium deck." "We wanted to frame the sea as if it were the protagonist in a minimalist film," Quiros says.

Houses, like marriages, have a way of uniting disparate sensibilities under a single roof, whether they are those of the architect and the client, the architect and the designer, or (if the place has any age) the structure's past life and its future one. What happens, though, when the architect and the designer are themselves married, and the old house they are remaking is their own? "You have a lot of long conversations," says Erin Quiros, who, together with her architect husband, James Cavagnari, reinvented a 300-year-old summer house in Italy, on the Aeolian island of Salina. "You talk and you plan and you ponder—and then you dive in."

Cavagnari and Quiros are experienced house divers. Their Florence-based studio, Prima Design, has completed commercial and residential commissions all over the world. As is characteristic of the Italian approach, Cavagnari tends to be known as a project's architect and designer, while Quiros is called its stylist: In Italy, she points out, "interior design isn't a separate trade unless you set out to make it one." "The way I like

Formerly a ruin, the house had "beautiful volumes, a fairly clean plan and old details still intact," says Cavagnari. "As for the rest, we set out to make a modern version of the original style." RIGHT: The couple's daughter Evelyn in the front courtyard.

to put it," says Cavagnari, "is that I build the box, and Erin ties the bow on."

Bow, however, suggests rather more frippery than is typical of the couple's rigorous yet warmhearted design aesthetic, which combines Cavagnari's Old World modernism with Quiros's New World panache. (Born in Laredo, Texas, she met Cavagnari on vacation in Santa Barbara, California; three months later she was living in Florence and enrolled in Italian class full time. The couple have two daughters.)

The Salina house draws liberally on both their strengths. It came about during a sailing trip through the storied volcanic islands off the Sicilian coast—Aeolus, the Greek god of the winds, was believed to have kept the winds imprisoned in a cave there, and Salina itself has been identified with Homer's siren island and is famous for its sweet wine, called Malvasia, and capers. Cavagnari, after seeing Salina from the water, instantly felt he had to have a house on one of its dramatic, windswept, rocky hills. "It was one of those emotional decisions," Quiros says. "The hard work came afterward. We must have looked at a thousand houses. Then we saw this one, and it was emotion again: We bought it in about five minutes."



BELOW LEFT: Quiros and Cavagnari (left, with Evelyn) run Prima Design in Florence, which created many of the furnishings, including the chestnut table and benches in the kitchen. "The tiles are one of the few things done locally," says Quiros. "Everything else came from Florence."

Emotion—and logic as well. The house appealed to the modernist in Cavagnari, who was attracted to its austere cubic shapes, its setting close to the mountain, and the inevitable breath-stopping view of the Tyrrhenian Sea. Originally a farmhouse, the structure had a ground floor for laying down the wine, living quarters upstairs and an annex that held stalls for the farm animals. Over the years it had fallen into slumberous ruin.

Aeolian houses weren't planned so much as they evolved, growing according to the occupants' changing needs. The best of them feature pure unadorned cubes that wrap around outdoor space, where



RIGHT: Cavagnari reworked the living room fireplace and windows, while Quiros was responsible for the clean-lined sofa and pair of box-like ottomans. "All the detailing is intentionally very spare," she remarks. "The walls themselves really are the main decoration."

"We must have looked at a thousand houses," Erin Quiros says. "Then we saw this one, and it was an emotional decision: We bought it in about five minutes."





The four-poster, desk and desk chair in the "mother-in-law" suite are all Cavagnari's designs. "We used rustic elements to attain a contemporary feel," says Quiros, "and coaxed forth a vague Asian spirit with details like the sake bottle." Bedcovering and pillow fabric from Sahco.

much of the living is done. Cavagnari's goal was, as he puts it, "to bring a modern eye to the old ways, to leave their best qualities intact while revising some of their less successful ones." To root the house in the contemporary, Cavagnari used light and shadow to highlight the forms and framed openings to edit and heighten the views. He restricted both his materials and his palette to infuse the structure with discipline and continuity: He chose replacement timbers to match extant ceiling beams; he used the same handmade Sicilian terra-cotta tiles as flooring throughout the house; he called for hand-applied *calce bianca*, or white lime, walls with softening curved corners; and he retained or subtly added many notes characteristic of the local vernacular, such as wall niches, which often replaced pictures, and *bisuoli*, or built-in benches, which minimize the need for furniture and accentuate the house's inherent horizontality at the same



time. Most of the newly introduced elements were fabricated at the couple's design studio in Florence, then shipped to the island, reassembled and installed.

Repetition is key both to the house's architecture and to its interior design. Each room opens onto a terrace. Each room has a well-framed view. No pictures hang anywhere. Yet the finished effect is not at all severe. Much of this is Quiros's doing. In the living room, for example, she chose clean square sofas and ottomans and upholstered them in white, so that they seem to echo the volumes of her husband's architecture. She laid down a sea grass mat over the terra-cotta floor and set a Dries Van Noten shawl over the sofa. A handful of accessories—and, *ecco*, the room came to life.

The kitchen is probably the most vibrant room in the house, on account of the backsplash, whose tiles were handpainted on Sicily, and the in-

continued on page 180

"The plaster is unique to the island," notes Cavagnari. "The *calce*, or lime, in it absorbs light in a remarkable way. It feels like chalk." ABOVE: "The tub is the central point of the master bath," says Quiros, who oriented it to take in a view of the local church's steeple.



James Cavagnari was attracted to the austere cubic shapes, the setting close to the mountain, and the breath-stopping view of the Tyrrhenian Sea.



The main dining area is shaded by a timber-and-bamboo roof supported by plastered columns. "We tried to make the massiveness of the forms stand out against the clear blue sky and big perspective," comments Cavagnari. "The contrast of light and shadow on the island is amazing." The teak "box" table reinforces the overall rustic-modern feel.



Lalique Lights Up

"The gallery has a large number of chandeliers and sconces designed by René Lalique in the 1920s and '30s. Some of them are incredible," says **Mario Buatta**. Also offered is a selection of vintage wrought iron pieces, including gates, pedestal lamps and tables in a variety of sizes.

Paul Stamati Gallery
1050 Second Ave., New York, NY 10022
212-754-4533; www.stamati.com

Douze Figures, 1928, above left, and Coquelicots, 1929, are by René Lalique.

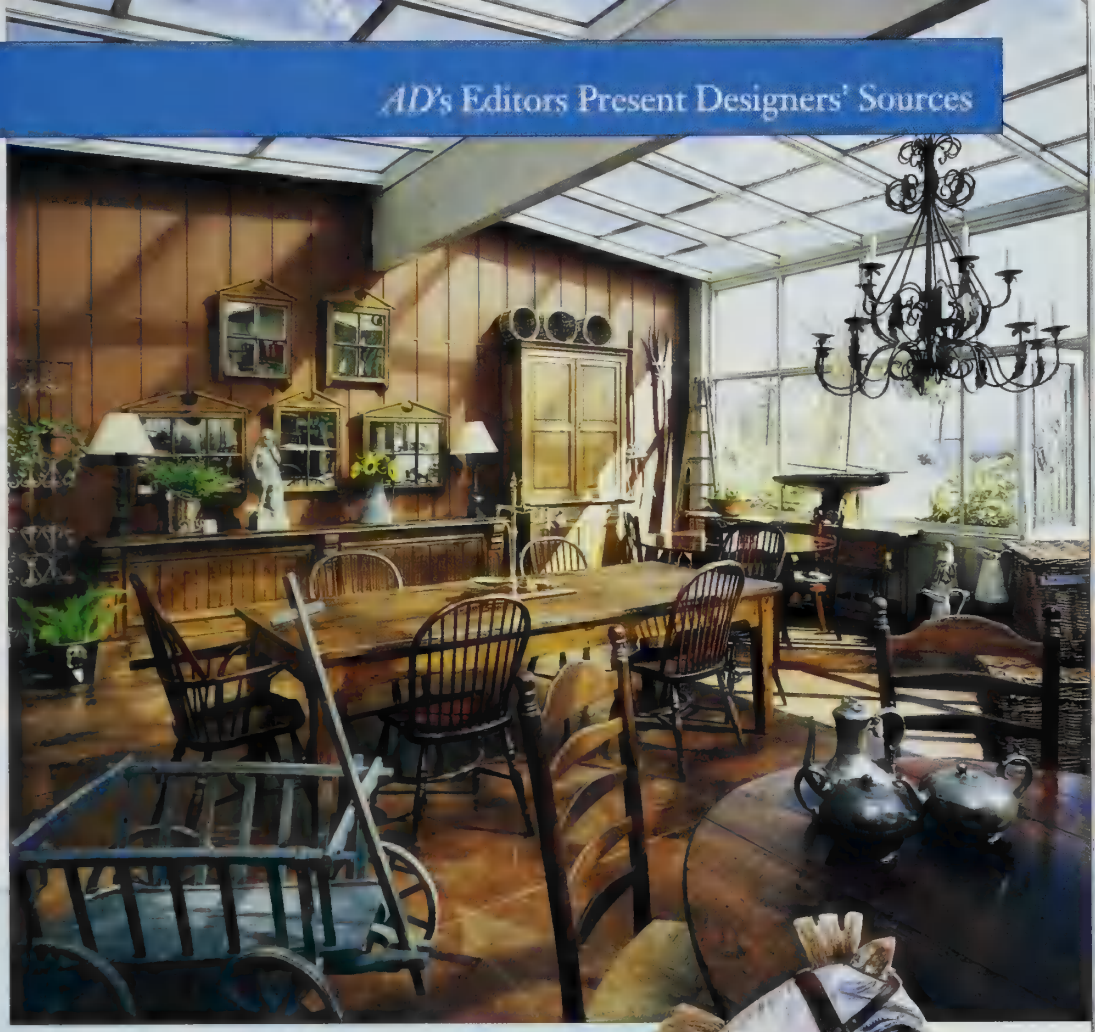
The Plein Air Collection, woven in France, can be used on both indoor and outdoor furniture.



Schumacher

Les Coraux

The Plein Air Collection, at Schumacher (800-332-3384), features woven indoor-outdoor fabrics. *Les Coraux* is inspired by reef life and comes in coral (left), grass and blue. *Aquitaine* is a windowpane plaid over a basket-weave construction. *Saint Remy* has a leaf-and-vine design.





A pond yacht, left, and a rocking horse, from Sonoma Country Antiques' toy collection



For Hunters and Collectors

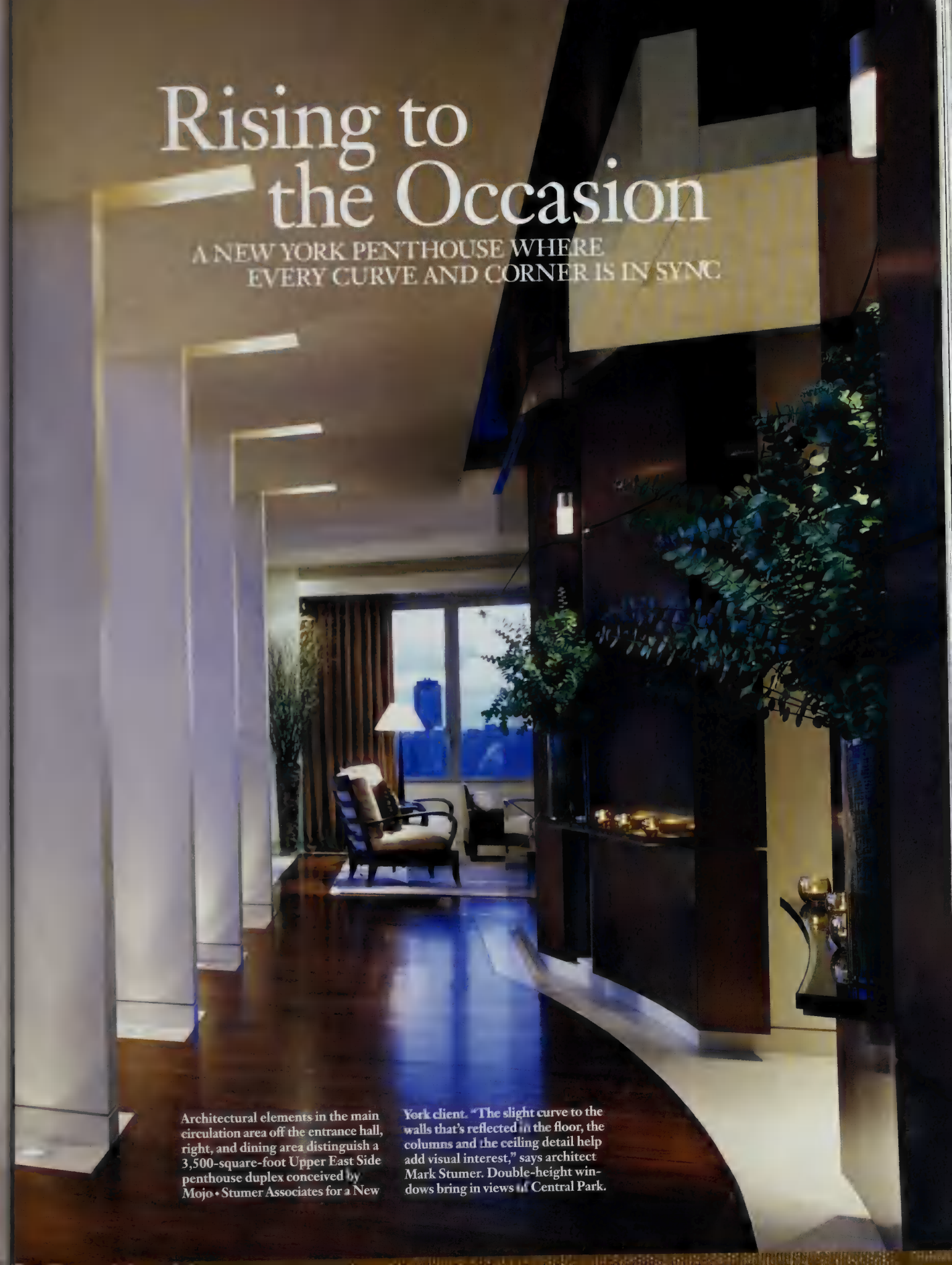
For 25 years Selma Aslin has kept in touch with England, her homeland, by heading back there to hunt for antiques for the shop (above right) that she and her husband, Howard, own in Northern California. "We handpick every single piece and inspire our clients by the way we put it all together," she says. "I look forward to every new shipment and always find something I've never seen be fore," says **Howard J. Backen**. □

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23999 Arnold Dr.
Sonoma, CA 95476
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www.sonomacountryantiques.com



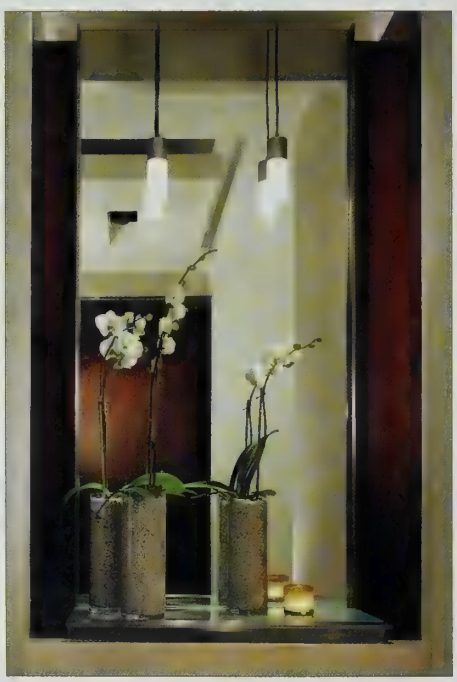
Rising to the Occasion

A NEW YORK PENTHOUSE WHERE EVERY CURVE AND CORNER IS IN SYNC



Architectural elements in the main circulation area off the entrance hall, right, and dining area distinguish a 3,500-square-foot Upper East Side penthouse duplex conceived by Mojo • Stumer Associates for a New York client. "The slight curve to the walls that's reflected in the floor, the columns and the ceiling detail help add visual interest," says architect Mark Stumer. Double-height windows bring in views of Central Park.





Every captain of industry needs a suitable cabin, and if your industry is New York City real estate and you're planning to berth in one of your own buildings, it is possible to craft that cabin to your exact specifications. Such was the case for this tight, shipshape duplex penthouse on Manhattan's Upper East Side. "We got involved with it when it was on paper," says Mark Stumer, the architect for the developer's apartment. "When the steel started going up, we rode up with it." As plans for the building were taking shape, at the office of another noted New York architect, Stumer eyed them and suggested a few changes: There should not just be *large* windows in the double-height dining area; *huge* floor-to-ceiling windows were called for. And the central stair that the building's classically minded designer had dropped in on axis with the entrance? Well, that, too, had to go.

"The last thing you want in an apartment like this is a central stair," says Stumer. And he has a point: Such a stair would require a zig and a zag—a few more steps, seconds more—before the full horizon-to-horizon panorama came into view. And this is not necessarily an exercise in delaying gratification. Entering from the short hall on the 33rd floor —our host shares the top of his building with another, similarly sized penthouse— you want to see the big picture. It is that view, after all, that has brought us up this high, some to visit, the lucky to live. First, there is the promise, amply met, of taking in other examples of the developer's Manhattan properties; seated on the daybed in the living room or reclining in the voluminous bedroom on the floor above, the owner can enjoy a truly stun-

Interior Architecture and Design by
Mojo • Stumer Associates
Text by Philip Nobel
Photography by Scott Frances

ABOVE: Shelves separate the living room from the media room, beyond. "Both rooms have their own sense of space yet create a larger feeling within the apartment by being open to each other," Stumer notes. Odegard rug. ABOVE LEFT: A mirrored niche in the entrance hall.

OPPOSITE: An elegant stainless-steel-and-walnut spiral stair in the dining room "elevates awareness of the use of the space," Stumer explains. "At once you perceive the dynamic overlay from the entrance hall to the second floor and back down to the dining room."





This is not an exercise in delaying gratification. That view, after all, has brought us up this high, some to visit, the lucky to live.

ning view across Central Park to where his latest accomplishment stands gleaming. Past that tower, on a clear day, are those long New Jersey hills that hint at the proper Appalachians beyond; from the other side of the apartment there's the rest of New York City and a view up Long Island Sound—all those potential construction sites to come.

With the windows stretched high and the interfering stair removed on the drawing board, Stumer, a partner at the New York firm Mojo • Stumer Associates, did make an effort to baffle a visitor's first exposure to all this real estate—not so much to play a game of hide-and-seek, as so many designers might do in similar circumstances, but to extend the moment of impact. Between the front door and the deep well of the dining area is a stand of five fin-shaped columns. They bear no weight, and after the efforts made to clear that space of its intruding stair, the owner wondered why they were necessary.





LEFT: The master bedroom—along with a guest room—is on the upper floor of the duplex. To establish "a feeling of masculinity," Stumer paneled the entire wall behind the bed in leather. "Otherwise, the room was kept simple." Armchair and ottoman from Dennis Miller.

ABOVE: In the downstairs bath, "all of the major materials used in the apartment—which include etched glass, stainless steel, mirror, limestone and wood—express the design ideas that we were trying to implement throughout," comments the architect.

"There was a big argument," Stumer says. "He said, 'Why build them?' I said, 'You really need them.' And they work: Those columns add a sense of division; they separate the space and keep it open."

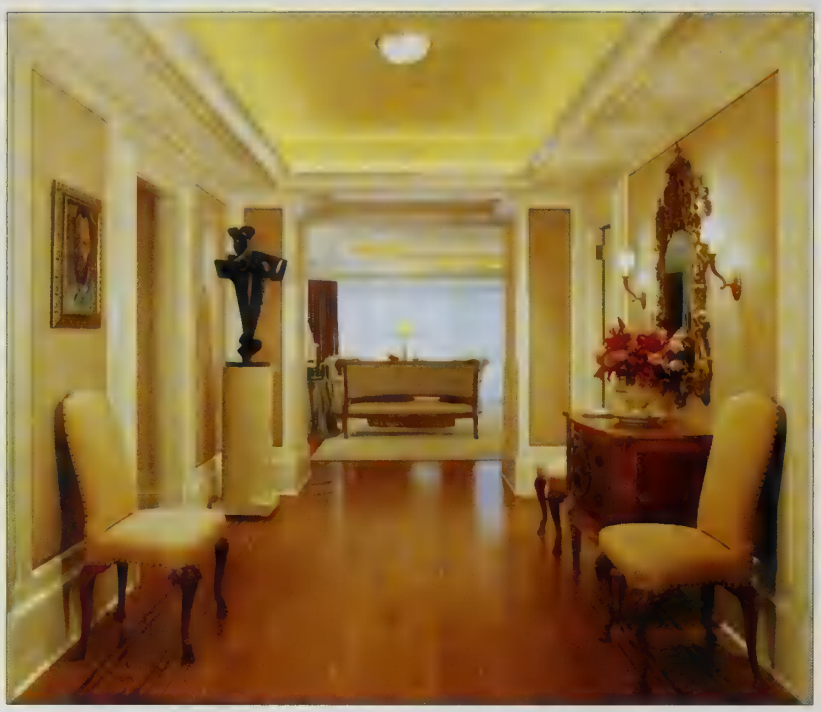
That's a trick that Stumer employs elsewhere. The compact living room, which opens directly from the entrance loggia, is itself divided by a custom-built screen comprising a bookcase and a credenza. On the near side there is a low, intimate sitting area mixing contemporary pieces in dark woods that offset fabrics ranging from neutral to deep brown to red. On the far side is a media room, the clutter of omnimedia addiction tastefully concealed; a controller unit built into a nifty spot on the custom horsehair ottoman is the only hint of complex electronica.

The client lives alone, and the material palette throughout might be described as High Bachelor: dark woods, stainless steel, a touch of rough Jerusalem limestone on the fire surround. "He was worried it would be too contemporary for him," Stumer says. "We said the wood and stone would tone it down, which it does." Still, the wood and stone and steel—and several artfully composed dropped white-plaster ceilings that conceal elaborate spot lighting—are all arranged in what Stumer describes as "upscale yet aggressive" forms. Among these are the stainless-steel frame—tempered

continued on page 181

Expanding the Possibilities

A COUPLE'S NEW RESIDENCE IN WASHINGTON, D.C., DISPENSES WITH THE COMMONPLACE



Interior Design by Robert S. Brown and Todd Davis
Text by Susan Sheehan/Photography by Angela Seckinger

There comes a time in life when many of us choose to change our surroundings. A few years ago a couple who had lived for 34 years in a large house in Bethesda, Maryland, decided to take up residence in Florida for six and a half months of the year. Their children had married and moved away, and the Bethesda house had become a burden to maintain, but they wanted to spend part of the spring and summer in a condominium in the Washington area, where the wife was born and where they have many friends.

They had heard of Robert S. Brown and Todd Davis, designers who were then based in Georgetown. (Brown and Davis now have offices in Miami Beach and in Bethesda.) When the couple visited the designers' residence and saw their living room (see *Architectural Digest*, February 1998), they engaged Brown • Davis Interiors to design their condo, which was still in a preconstruction stage. "We admired their work, and we got along," the wife says. "I'd used a Washington decorator for the Bethesda house. He took me out for lunch, I had several Bloody Marys, and then we chose furniture. I hated most of it from the moment it arrived until we got rid of it at an estate sale 34 years later."

Once Brown and Davis saw the floor plans, they start-

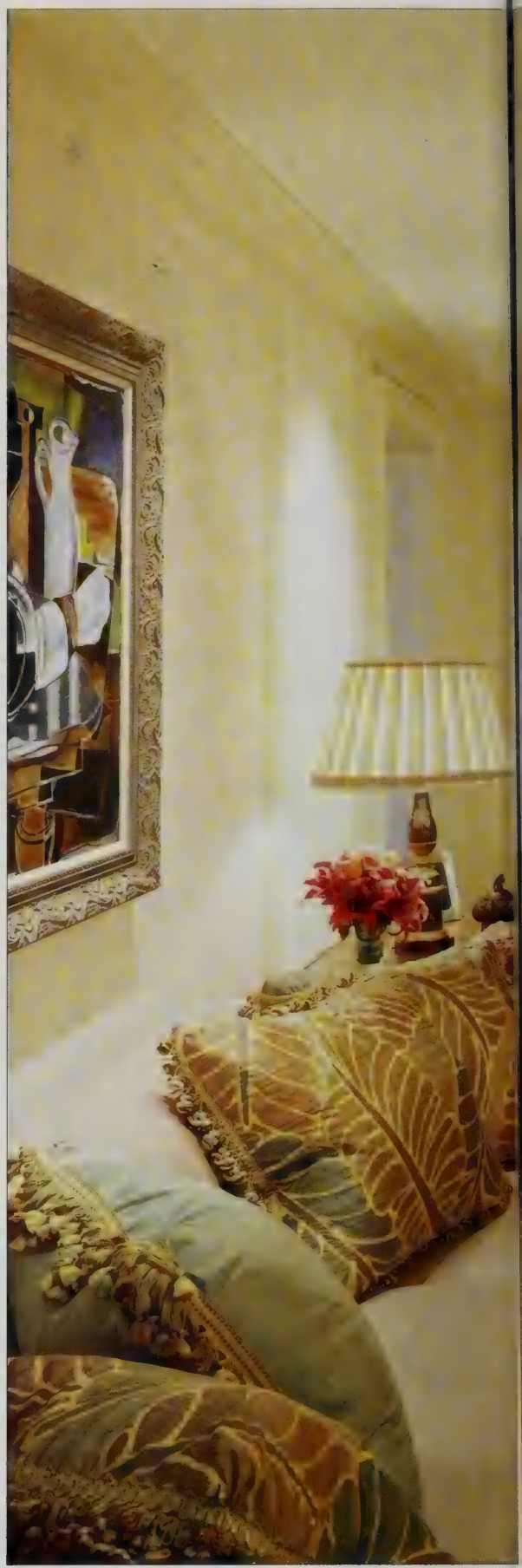
"It's a clean and contemporary environment with graciously proportioned rooms," designer Robert S. Brown says of a Washington, D.C., condominium whose interiors he created with his partner, Todd Davis. ABOVE: The entrance hall. Clarence House chair fabric.



The living room. "The palette of apricot, champagne and copper creates contrast, but it's very soothing," says Brown. *The Cello*, 1940, by Charles Nolhac is above the mantel. A Matisse print is at center. The gray pillow fabric, with Braunschwig & Fils trim, is from Bergamo.

They knew that the room needed a glorious antique. The secretary was the





ed making changes. "There are decorators, who simply come in with paint samples and fabric swatches, and then there are designers, who begin with the architecture," Brown says. "We're designers. We believe that you can keep throwing things at a room but if the architecture isn't correct, the room isn't going to be any good."

The floors were concrete. The couple agreed to splurge on quarter-sawn French white-oak floors. "It was standard issue in the 1920s, but it's now costly and difficult to come by," Davis says. "It provides wonderful textures in the wood." The ceilings were high, but the heating systems were concealed behind soffits the designers regarded as homely. So the clients let Brown•Davis create ceiling recesses with cove lighting throughout the main rooms. In the living room, the recess is a graceful ellipse. In the library, the recess is circular; in the entrance hall, it is rectangular; and in the kitchen/family room, it is coffered. "We regard architecture as art, and that includes ceilings," Brown says.

The original plans called for a wide opening between the

ABOVE: "We grouped the furniture away from an intruding traffic pattern for undisturbed conversation," Davis points out. At left is a 19th-century Swedish settee with griffins. The candlesticks at rear are by Albert Paley. Drapery sheer and table skirt fabric from J. Robert Scott.

RIGHT: "The recessed lights in the ceiling bring warmth to the space," says Brown. A circa 1790 Russian secretary is at rear. Sorel Etrog's sculpture *Two Dancers* is on the pedestal in the hall. He and Davis designed the club chair, which is covered in a J. Robert Scott silk.

ce they purchased for the couple, and it has become their most cherished.





LEFT: "The traditional architectural elements are suitable for contemporary furniture, antiques and modern art," says Brown, left, with Davis. BELOW: The library. Lawrence Saul Heller's *Wheels of Time #3* hangs at left. J. Robert Scott shade fabric. Cowtan & Tout coral pillow fabric.

RIGHT: "It had an odd shape, with an angled window wall. The solution was to create an octagonal space, with corner niches that display china," Davis says of the dining room. The chandelier is circa 1850 Swedish. Clarence House fabric on chair fronts. S. Harris drapery sheer.

living room and the dining room—in a wall where the designers felt it didn't belong. They closed up the space. Now it is a short walk down a corridor to get from one room to the other. "Even a condo should feel like a house," Davis says.

The building's structure resulted in an oddly shaped dining room, with an angled window wall. The designers turned the room into an octagon. The angled window is one corner, two corner niches display the owners' china, and the new door is angled into the fourth corner.

Brown and Davis also view carpets as art. They designed two carpets specifically for the









residence. The dining room has an octagonal wool carpet; the living room, a chenille carpet made in Guatemala. In the gallery-like entrance hall, the floor is bare, with an elegantly stenciled border.

The clients had sold most of their furniture except for one sofa, an armoire (Brown and Davis reglazed it and used it in the master bedroom to conceal a television set), an antique sideboard and the dining table and chairs. "The chairs had been covered in horsehair," the husband says. "They itched like hell." Brown and Davis had them re-covered in wool and silk.

The couple chose modern art for the residence to complement its classical design. At an art show in Palm Beach, the husband found *Two Dancers*, a sculpture by Canadian artist Sorel Etrog. The wife selected a Lawrence Saul Heller sculpture for a wall in the

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The master bedroom "is romantic and restful, a cocoonlike retreat," says Brown. "The silk on the walls adds elegance and texture." An Indian tapestry is above the bed. The headboard, desk chair and sofa are by Brown•Davis Interiors. Brunschwig & Fils trim on bed skirt.


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MOTORING
BY DESIGN



Daryl Hannah's eco-friendly El Camino
Porsche celebrates a milestone—and a new model
Renault savors the road less traveled
The Mini gets put on display in Albuquerque







Design in Motion

From a Star-Carting Hybrid to a High-Performance Two-Seater, Automobiles Are Changing with the Times

By Martha Thomas

Green with Envy

The response to Toyota's offer of its hybrid Prius sedans to cart stars around on 2004's Oscar night was met with incredible enthusiasm. Several nominees and presenters (Tim Robbins and Susan Sarandon, Charlize Theron, Sting, Marcia Gay Harden and Robin Williams, to name a few) had signed on to Global Green USA's campaign to drive—or, in this case, be driven—responsibly. This year Toyota will offer the Highlander Hybrid SUV and its sibling, the Lexus RX400h. Once the nominations have been announced, Toyota will approach nominees again to offer a free ride.



Susan Sarandon and Tim Robbins hitched a ride to the 2004 Oscars in a Toyota Prius.



Land Rover owners can now personalize paint, finishes and upholstery to their liking.

My Life as a Car

The Savile Row influence seems to have found its way into Land Rover showrooms, as certain buyers are specifying custom paint, upholstery and finishes—options that can easily double the price of a $100,000 vehicle. The program, referred to as Autobiography, creates personalized SUVs for handfuls of its loyal clientele.

Open Road Trip

For the first time, the Forza Mille has thrown open its doors to contemporary beefy machines like 360 Modenas, Porsche GT2s and AMG-enhanced Mercedes-Benzes. The gentlefolks' rally, which has cruised back roads in New England—1,000 miles of them annually, hence its name—for the past nine years, was started by Vintage Rallies and was once limited to Ferraris. Over the years the contest—essentially a week of driving, punctuated by stops at elegant inns and dinners to dress for—has expanded to include exotic cars of any make, attracting A-list collectors and their autos (www.vintagerallies.com).

Any exotic-car owner is welcome to participate in a New England rally.



Mercedes Redux

The summer 2005 opening of the Mercedes-Benz Classic Center in Irvine, California, means that the nearly 400,000 owners of "classics" (that would be cars out of production for at least 20 years) in the U.S. won't necessarily have to ship their precious vehicles to Germany for restoration work. The center in Fellbach has been fastidiously repairing, restoring and remanufacturing for 11 years. The Irvine facility will buy and sell classics and specialize in light restoration work.



Mercedes enthusiasts can restore their classic models in Southern California.



Artists and Their Models

Andy Warhol, Robert Rauschenberg, Alexander Calder, Jenny Holzer and other artists have left their marks on 15 BMW "art cars," currently behind closed doors in Germany. The complete set of their models, 1:18-size limited-edition versions, can now be had for $127 each (www.bmw-online.com).



Mini Me

Mini dealer Mike Houx took BMW seriously when it dictated that dealers make sure the Mini Cooper stand out. Houx is one of the 80 BMW dealers to invest in separate sales facilities in exchange for the privilege of selling the reborn icon. The Albuquerque, New Mexico, dealer hired local architect Jon Anderson to design a $1.5 million facility that features a car suspended above the street in a glass-enclosed box. Sandia Mini, named for the mountain range that towers above the city, has concrete floors surrounded by nubby black Pirelli rubber.

Volvo for Two

If the Volvo Tandem is ever built, it may become just one item in your "wardrobe" of autos, says Doug Frasher, strategic design chief at the company's Monitoring and Concept Center in Camarillo, California. The hot dog–shaped vehicle, like the bicycle to which its name refers, seats two, front and back. Frasher reckons that three of the cars, to be delivered around 2010, could easily cruise on highway space now taken up by two sedans. □



The Volvo Tandem could hit the roads in the next decade.



Ahead of the Curve at Renault

The Company Fosters a Sensibility That Is Unmistakably Parisian



COURTESY RENAULT

Text by Mark Ginsburg/Photography by Theo Westenberger

Patrick le Quément, design chief of the French automotive giant Renault, pays no homage to the past: No detail of its cars suggests a link to a golden age; no special styling cue generates facile nostalgia. Renault controls 44 percent of Nissan, a company it dramatically revitalized; today the Renault-Nissan Alliance produces a disproportionate share of the world's most aggressive and individualistic cars. It was Renault that invented the multipurpose vehicle, or MPV, with the creation of the Espace over 20 years ago, and its obsession with being ahead of the curve remains. The hot, hot, hot cars in Europe are seldom expensive BMWs and Mercedes-Benzes; rather, they are vehicles like the Mégane Renault Sport and the Clio V6: small, fast, agile and fuel-efficient.

The culture le Quément has created for Renault is one of the most coherent and far-reaching in industrial design, extending beyond automobiles to architec-

One of 11 new structures in Renault's vast Technocentre complex near Paris is the Hive (left), by the firm Valode and Pistre. Designers (above) examine early studies of the company's latest multipurpose vehicle, or MPV, the Modus.



A footbridge spans the glass-and-steel interior of the Hive, where vehicle development occurs. "There's a relationship between automobiles and architecture," says Patrick le Quément, senior vice president of corporate design.

ture, interior design and the business structure itself. The Renault Technocentre is a vast campus of ultramodern buildings outside Paris, in which car designs are conceptualized, refined, matured and executed. It's also a billion-dollar attempt to consolidate all aspects of design so workers can communicate in harmony and develop a car from scratch in 24 to 30 months. The Technocentre reflects le Quément's belief that relentless modernity will cast a spell on the 12,000 people who work there, that there's a tangible association between architecture and the automobile and that it's all about freedom.

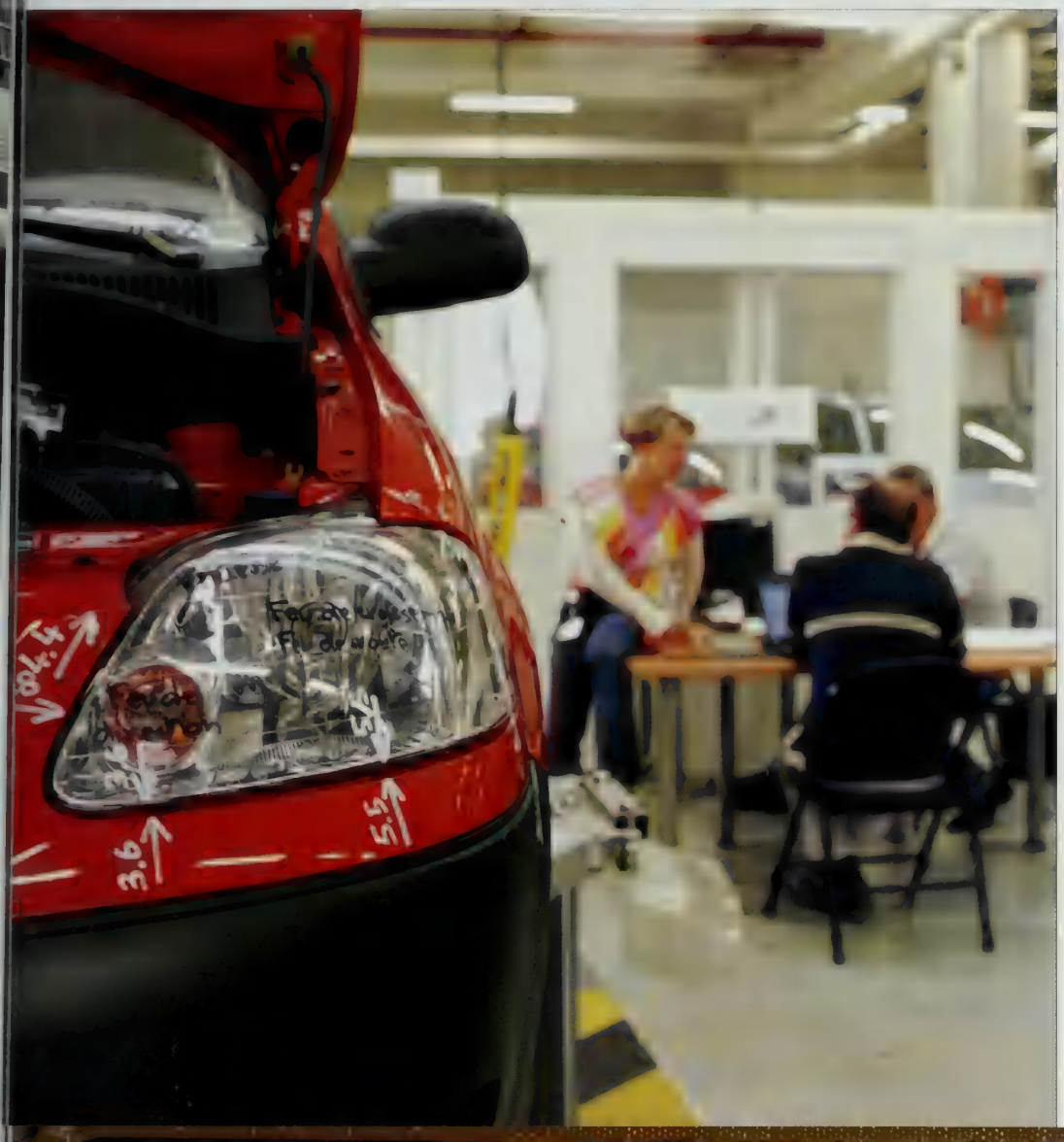
"A vehicle moves, but you're captive in the interior, immobilized in a seat with seat belts. The exact opposite is true with architecture, where you have a static object, the building, but can move within it," le Quément says, exploring the relationship between his two major preoccupations. "In automobiles, we have a great need for visibility. In architecture, the importance is more luminosity. The notion of luminosity has become a key feature of our cars, not just to provide the visibility essential for safety. That light—that sense

of the exterior coming into the interior—goes well beyond functional needs; it's purely a qualitative element," he adds.

The obsession with glass—the Technocentre's main building, the enormous Hive, is transparent, an attribute made feasible by the Fort Knox–like security around the campus perimeter—extends to Renault cars. Beltlines are low, meaning the windows are large, and doors don't reach up very high, unlike those in the Chrysler 300, for example, the Bentley Continental GT or the stunning new Mercedes-Benz CLS. "The German school has always been plenty of sheet metal and a reduced glass area, and there was a subjective feeling of safety and protection from these high beltlines," le Quément explains. "Renault has always



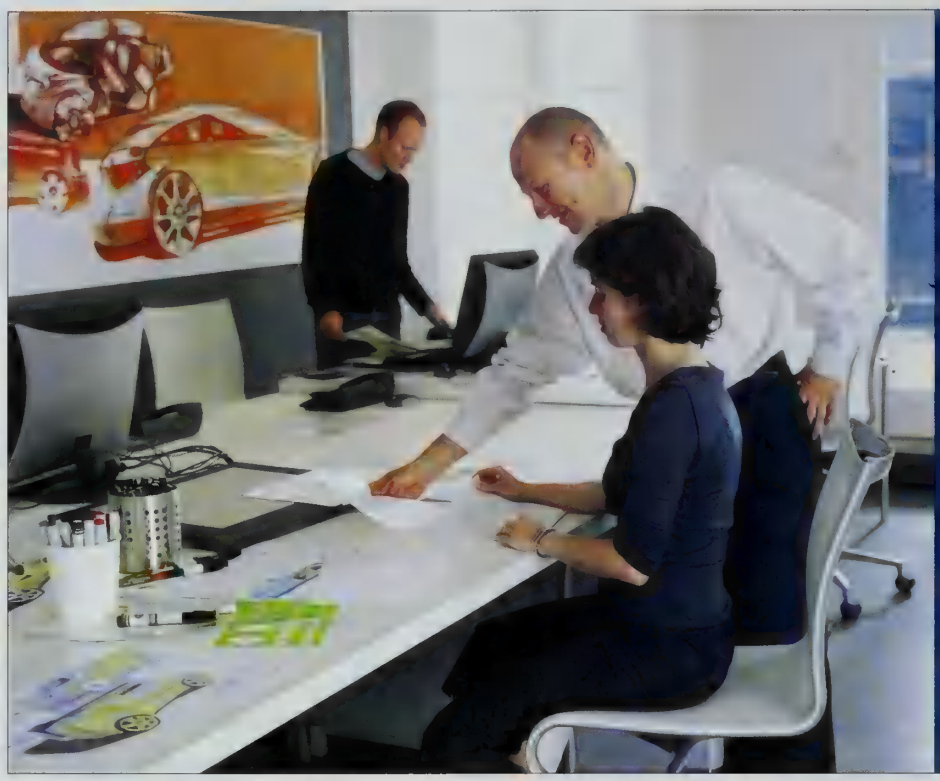
"I know one's accustomed to talking about French design as being not marginal, perhaps, but egocentric and on its own, and I think that's great."





"Our company is very architecturally orient-ed," le Quément (above) adds. Buildings and cars, he notes, "share some modern features, like glass, visibility and the notion of luminosity."

The final touches are put on clay models of the Modus, the smallest of Renault's four MPVs (top). In the Competition Analysis Center (left), teams scrutinize rival makes.



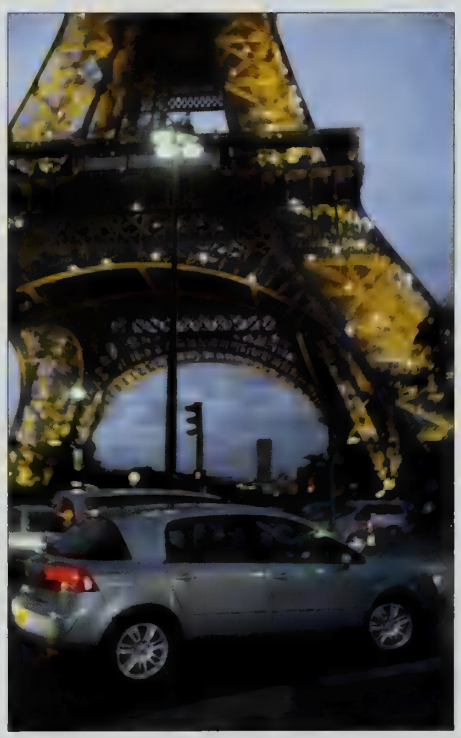
Renault Design Paris

It's part of our strategy to be very strong in Frenchness—but a specific Renault Frenchness that's really Parisian," remarks Fabio Filippini, head of the new satellite design studio in the Bastille neighborhood, where the French Revolution began. The newest Renault style dictum passed down from Patrick le Quément is based on four core values to reflect a perfect vision of Frenchness: intelligence, vision, charm and sensuality. "We're not saying beauty, because charm is much more Parisian than beauty," says Filippini. "We think that charm is a typical French attitude. It doesn't come from perfection or from perfect proportion but maybe from a slightly odd proportion, a slightly unbalanced proportion that gives character."

maximized visibility and luminosity. Our beltlines are low by comparison." He notes that current rooflines, including Renault's, have made rear three-quarter views difficult for drivers and that he's trying to reduce the obstructions.

While most successful design-forward car brands use luxury models to define their ultimate design philosophies, France hasn't produced a luxury car in decades—a paradox for the country of haute couture, Louis Vuitton, Hermès and Cartier. Luxury cars are heavy and require powerful motors, and high taxes on vehicles with large engines make them impractical in many parts of the world.

The premium Renault sedan, the iconoclastic Vel Satis, has numerous suggestions of luxury, but they are imaginative. "Leather and wood are part of a strong tradition of home-derived accessories making their way to the automobile interior; it's been that way since the end of the 19th century," le Quément points out. "There's still an almost Pavlovian reflex that wood and leather in car interiors reflect luxury. We're not fighting it, but we're continuously trying to update it with modern interpretations of marquetry and working with aluminum instead of wood," he says, adding that brushed aluminum is passé. "Right now the office is having a hell of an influence. Especially in the area of seating. We're aiming at getting much thinner seats. It's just an example of how office furniture is changing our world.



The Vel Satis (above), Renault's top-of-the-line car, offers unusual design options for the interiors and an exterior that is strikingly different from traditional forms.

"I know one's accustomed to talking about French design as being not marginal, perhaps, but egocentric and on its own, and I think that's great. In the environment of globalization, it's important to have cultural traceability," le Quément says firmly. His attitude isn't based on nationalism: Renault's design group is possibly the most international of any automobile manufacturer's—45 percent of its designers are not French, and 24 nationalities are represented. Yet the company's highly distinctive design signature has recently been echoed by Audi and, rather blatantly, by Opel's Astra series.

"It seems to us that from the moment we began to have a very strong identity, with the hard creases in the body design, there was a movement in the industry in Europe to follow it," le Quément confirms. "It's very important to get out of the design rut, the mediocrity, what I call the Esperanto styling, where the design language has roots in several languages and where one creates something not to be disliked." □



l'Atelier Renault, located on the Champs-Élysées, has a showroom on the first floor, displaying the Modus, with a two-tiered café suspended above. Exhibitions and events are also held in the space.



911 2.2 Coupe, 1963

911 S 2.0 Targa, 1969

911 E 2.2 Coupe, 1970

Tale of the Porsche 911

Celebrating 40 Years of a Modernist Icon

By Phil Patton

Porsche is not about revolution but evolution," declared the company's president, Wendelin Wiedeking, at September's Paris Auto Show. The Porsche 911, which celebrated its 40th anniversary last year, is a car that began a revolution of evolution.

Admired by designers of all sorts, the Porsche 911 is the great exception in a business built on the annual model of change. It is said that each cell in the human body is replaced every seven years or so, and yet a person's face and fingerprints remain the same. So it is with the 911. New versions have arrived at roughly six- or seven-year intervals, but its persona remains consistent. Introduced at the Frankfurt Motor Show in 1963 and released to the public the following year, the 911 has become a modernist icon.

Paradoxically, it is still as new today as when Ferdinand Alexander "Butzi" Porsche, grandson of the founder, first drew its lines. Educated at the Ulm School of Design, spiritual successor of the Bauhaus, F. A. Porsche believed in classic modernist ideals: Reduce everything to its primary function; focus on clear and timeless form; combine traditional craft and high technology.

"People say we change at glacial pace," said Harm Lagaay, who designed the last three generations of the 911. "But we do

911 Carrera 3.2 Cabriolet Turbolock, 1985

911 Carrera 2 3.6 Coupe, 1990

911 Carrera RS 3.6 Coupe, 1992



911 Carrera RS 2.7 Coupe, 1973

911 Turbo 3.3, 1980

The Porsche 911 debuted at the Frankfurt Motor Show in 1963 and immediately caused a stir. Ferdinand Alexander "Butzi" Porsche—grandson of Porsche founder Ferdinand Porsche, who developed the Volkswagen Beetle—drew on Bauhaus ideologies of form and function for the 911's iconic design, giving the car its distinctive headlights and silhouette.

change. We simply don't change impulsively or for fashion or just to change." When he retired last summer, he said, "I've completed my mission." That mission was to bring Porsche's models into sync and design into harmony. In Paris, Lagaay's work was visible not only in the new 911 but in its updated sibling, the new Boxster, and its cousin the Cayenne SUV.

Many younger Porsche designers have described their job as that of a curator or a custodian of a tradition. New designs have not made old ones obsolete or unfashionable. About 75 percent of all the 911s sold in the United States are still on the road, the company reports. And many Porsche fans prefer older designs to newer models. Known to fans by their internal numbers—the latest is the 997; the one before that, the 996—these models still excite debate as to which is the Platonic ideal.

"Porsche has a tradition of continuous advancement," says Carl Magnusson, director of design at Knoll and longtime Porsche owner. "Any new model divides the enthusiasts into those who want only the glorious past and those who are open to the new. They're both right. Lagaay gave us the 993, and it was declared a classic the moment he designed the 996."

Continuity offers branding power, says German design historian Bernd Polster. "What for over 20 years was perceived by the company as a straitjacket is now recognized as a market advantage," he says.

The 911 has become integral to Porscheness, agrees Steven Skov Holt, a distinguished professor of industrial design at California College of the Arts. "The 911 is the paradigm example of how to build a brand and a product to the point that the two are undefeatable, indistinguishable and inseparable. The 911 makes the case for its expense with its mechanical and sensory perfection. I'd put it in my living room—it's that good-looking."

If Porsches can seem cool and even arrogant beside the ebullience of Ferraris or Corvettes, there is still a romantic and human story buried beneath their forms. The reason to design things that are timeless and functional, F. A. Porsche once said, is that we humans are not. Everyone aspires to create something that will outlast his time on earth. Design must last long, he argues, because life is so short. □

911 GT 2, 1998-2001

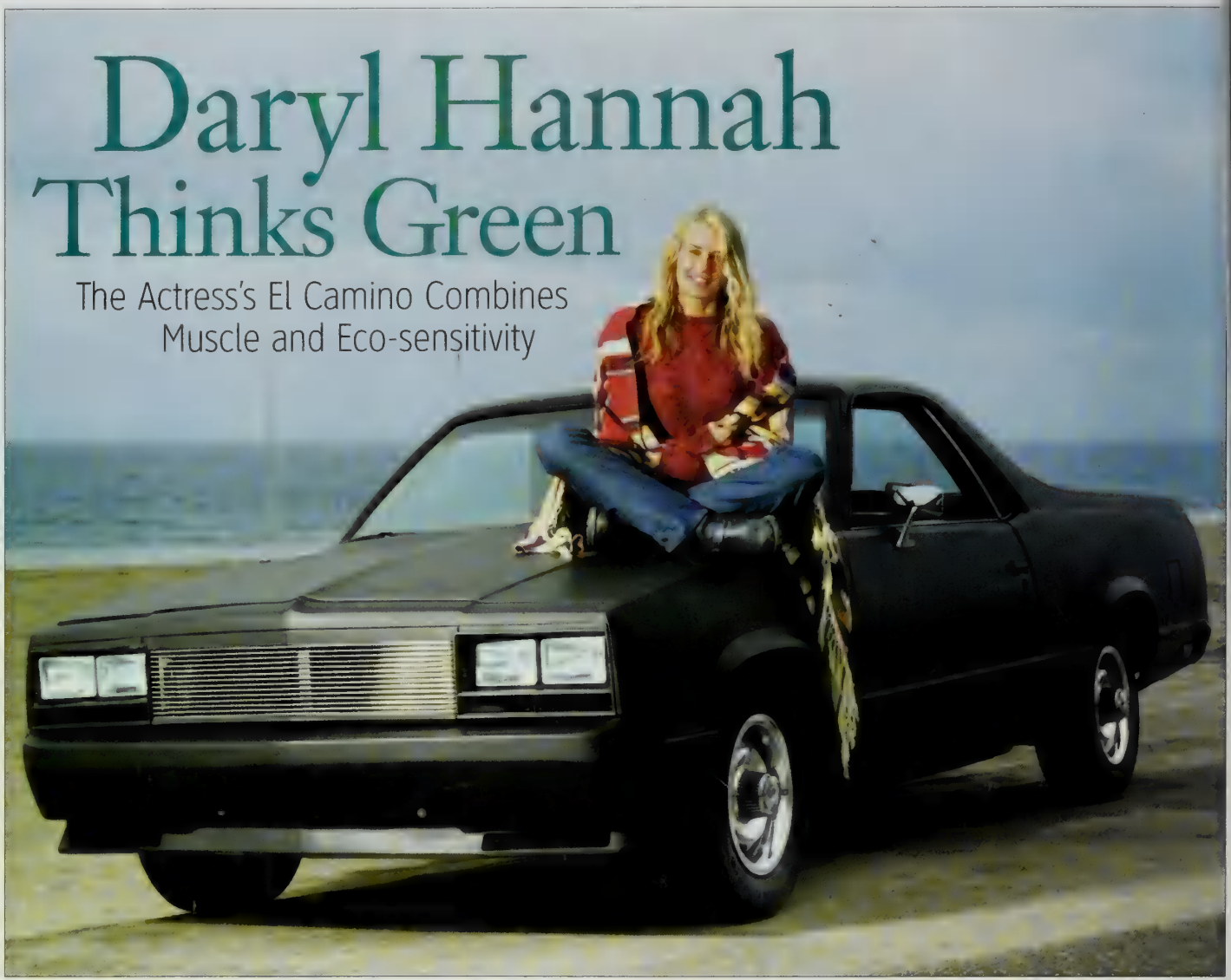
911 Carrera 4S, 2004

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Daryl Hannah Thinks Green

The Actress's El Camino Combines Muscle and Eco-sensitivity



Text by Peter Haldeman
Photography by Jim McHugh

I was looking for something with a little bit of flav-uh," Daryl Hannah says of her matte-black 1983 Chevrolet El Camino. "I found this on the Internet for a couple grand. It was used by an old couple to go to the grocery store, so it didn't have much wear and tear. I kind of cholo'ed it out with primer blast and some rally wheels. And then, you know, cleaned out all the toxic petroleum." The raddest thing about this baby, in other words, has nothing to do with looks: The car runs on vegetable oil.

It was the caretaker at Hannah's 1,000-acre ranch in Telluride, Colorado, who turned her on to the environmentally benign biodiesel—ethanol-thinned vegetable oil that will fuel any diesel engine. The green-minded actress (her house is made of recycled wood and heated by solar panels) is now something of an authority on the subject. "At the 1900 World's Fair, Rudolf Diesel unveiled the diesel engine," she relates. "He said, 'Ladies and gentlemen, I have two words for you: vegetable oil.' He invented the engine to run on peanut oil so farmers could grow their own fuel. Not long after, he was found floating in the English Channel—and his engine was modified to run on this toxic by-product of petroleum that we call diesel but that had nothing to do with him."

In addition to the El Camino (which Hannah says gets up to 40 miles per gallon in the city), the actress's farm tractor and a GMC truck that she uses to shuttle her dogs and horses between Los Angeles and Telluride also run on biodiesel. And they're not alone on the road. Two years ago no more than a handful of gas stations in the country sold the fuel; today a couple hundred carry it. More and more fleets are going biodiesel, and there's a push to use it in school buses. "It's so much cleaner than petroleum products, and it's totally renewable," says Hannah. "We can grow it in our own country, and we don't have to pillage our fossil fuel supply and go to war for it." □

Daryl Hannah fuels her 1983 El Camino with biodiesel, an ethanol-thinned vegetable oil. "I get about 35 to 40 miles per gallon in the city and better than that on the highway," the actress remarks.

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nance man. What I love is reorganizing a house, helping owners to understand what they have inherited. A bed had been painted black, probably by the fourth duke in mourning, and looked like something of little value, a prime target for a clear-out." Kime's advice was, "I think I would wait if I were you." They did. His workshops chipped off the black paint by hand, and there was the original decoration, almost certainly by Robert Adam.

"It can be confusing," he explains. "Furniture was often moved and spares banished to storage. All that surplus, dozens

The castle is in order now. The state rooms are open to the public for six months a year.

of identical chairs—it's tempting to sell a few. I was the restraining hand, keeping a suite of 24 chairs by the Regency designers Morel and Hughes intact. These ducal houses, where everything was looked after and cherished, are extraordinary. Alnwick is in the top league."

Kime feels strongly about honoring the possessions of a stately home. Show him to the attics, and he's like a terrier on the loose, persevering until he has investigated the treasures in every chest.

He found yellow silk draperies, carefully folded and put away by the duke's grandmother when war broke out. A note was enclosed to explain where they had hung. They are back in place. He found some Mughal fabric with twinkly silver embroidery on silk. That hangs on the Robert Adam bed.

The castle is largely in order now, well loved and well used. The state rooms are open to the public for six months a year; the rest of the time they are used by the family. Life not only continues in the castle, it is geared up a notch with the excitement of the magnificent water garden the duchess and landscape architects Jacques and Peter Wirtz have created (see *Architectural Digest*, January 2003). Her fundraising continues for phase two.

Alnwick is, as she says, "a castle on the outside, but inside we can feel as though we're living in a house." □

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The secretary stands emphatically in the living room. Across the way, a Modigliani hangs over the fireplace and a Caillebotte over a side table, while an O'Keeffe is glimpsed through the opening to the hall. Elsewhere there are canvases by Picasso, Rothko, Chagall and Jawlensky. How does a designer keep up with works of this magnitude? "It's not about keeping up," explains Livingston. "It's about creating a foundation, a background. Rooms have to be lived in, entertained in, spread out in, enjoyed. They're never just about the pictures and the important pieces."

Livingston clearly kept her clients' ideas about comfort in mind throughout the project. She upholstered many of the walls, because fabric creates a safe, cocooned, quieting effect, which is highly welcome in midtown Manhattan. When she couldn't find a suitable low table, she designed one using a Regency vocabulary. She used one of her trademark quilted headboards in the master bedroom, and because the clients like to breakfast overlooking the park, she tracked down a Regency center table and joined it with a striking pair of Swedish Neoclassical fauteuils.

As is often the case with splendorous interiors, the secondary rooms tend to draw on the architect's and the designer's more whimsical sides. For the powder room, Livingston created an allover chinoiserie effect, because "the space was

"We didn't want to live in a museum. We wanted it to feel like a *home*."

small and wanted a little magic." In his dressing room, a Léger hangs over a set of drawers that help fit the space out as efficiently as a yacht, while in her dressing area, closets spill down a long hallway that opens into a sparkling, mirrored space that evokes old Hollywood. "You know you're really cherishing a job when you bring as much energy to the upholstery on a closet door as you do to the tapestry on a pair of living room armchairs," Livingston observes. "But this project was like that—every detail counted and was cherished in every way." □

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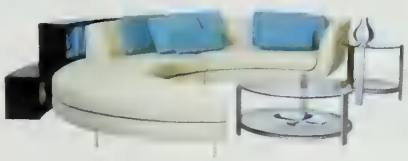
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MEETING THE HORIZON

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ing up to 15 feet at the tallest windows. Downstairs, partially sunken into the hilltop, the library, utility rooms, exercise room and two guest rooms (primarily for visits by grandchildren) circle the small garden and pond.

Nowhere is Arahuete's skill in composing the unwieldy scale of sizable pillars, roofs and walls more evident—or delightful—than in the 50-foot indoor-outdoor lap pool. Engineered by Andrew Nasser (the creative engineer who structured some of Lautner's most challenging designs), the pool, complete with the water's tremendous weight, is astonishingly cantilevered out over the sloping hillside; its supporting concrete beam tapers, lessening its apparent heft. Arahuete makes even this enormous structure appear gracefully poised.

> The proportions are masterfully balanced to create spaces both grand and intimate.

The extraordinary hanging pool solves two problems, one practical and one aesthetic. When the Roscoes could not agree on an indoor pool (John Roscoe wanted to indulge his love of swimming year-round), Arahuete designed a pool that passes beneath the glass wall. Two glass panels over the pool slide aside on motorized overhead tracks for good weather; otherwise, John Roscoe can enter the pool on the coldest winter day, swim under the glass curtain, finish his lap outside and then return to the warmth of the house. Problem solved.

The pool also captures the site's ineffable poetry: Viewed through the glass walls, the elegant plane of water, flush with the earthy slate terrace, visually echoes the distant bay and flatlands beyond.

Such effortless simplicity belies, of course, the tremendous collaborative effort required. The task of marshaling a small army of workers and materials to build a house atop a mountain would test any builder or architect. To also make it a work of art elevates the feat into the Olympian. But that's what it takes to live on top of the world. □

FROM HERE TO ETERNITY

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evitable clutter of daily life. Yet even here the couple accentuated the horizontal, in the bench, tables, ceiling beams and well-ordered open shelves.

The bedrooms are modestly more sybaritic. The master bath features a free-standing tub, which Quiros calls "one of those pregnancy impulses—I stood in front of the window and said, 'This is where I must bathe.' " In the "mother-in-law" bedroom, Cavagnari designed a bed that cleverly incorporates a bench at its foot; Quiros draped its architectural form and set down a fluffy Moroccan rug alongside. And in the girls' room, she let loose—in the terms of this house at least. After Cavagnari designed a platform bed with a contemporary twist, Quiros infused the space with color and pattern: two director's chairs with a red toile fabric, a vibrant straw rug and a white lampshade trimmed in red.

The heart of the house remains its covered outdoor spaces. Upstairs on what the couple call the "opium deck," Quiros made use of the *bisuoli*, adding a paisley throw, tribal rugs and sparkling lanterns, in which, as dusk draws on, candlelight flickers against a violet sky. In classic Aeolian mode, the couple entertain regularly outside, projecting movies on the crisp white screenlike walls of the opium deck, or dipping into the tiny pool Cavagnari calls a "wet sofa," or they dine downstairs on a separate terrace, where Cavagnari designed a table that, when the chairs are tucked into place, becomes a solid rectangular block.

> Aeolian houses weren't planned so much as they evolved, growing according to changing needs.

Outdoors and in, this marriage of form and function, rigor and abandon, box and—yes—bow, simplifies and enhances life in a place where, as Cavagnari describes it, time expands in a "fantastic" way. "On Salina," he explains, "10 minutes lasts two hours, and sending a fax can take three days. It's the ideal antidote to city life." □

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somewhat by a monochrome mosaic—for the wet bar abutting the living room fireplace. "It took eight men to install it," Stumer says, with obvious delight.

In the choice of materials and the precision of their use, Stumer's experience in yacht design—"I've done some 150-foot cabin cruisers"—is apparent. The steel in particular is expertly crafted—all the seams are ground to nothing, and the edges are watch-your-toddler sharp. Sinks in the place—in the pristine kitchen and in one of the three full baths—are detailed as if stamped from a single, heavy, hull-gauge sheet of stainless steel. The walnut-treaded, stainless-steel-railed spiral stair—set to one side to preserve that first in-your-face view—is an achievement of which the fabricators should be (and, the architect reports, are) proud. It's a bit of structural bravura that sets the mood. "The client enjoys the apartment," Stumer says. "He enjoys the atmosphere—he has lots of parties."

> The material palette might be described as High Bachelor: dark woods, stainless steel, Jerusalem limestone.

That stair leads up to a short balcony gallery—a rare spot to hang art in this padded and paneled space—that runs between two bedrooms, one commanding views of all points east, the other of all points west. The bachelor dynamic is made explicit in the latter, the master bedroom. "We wanted to create a feeling of masculinity," Stumer says. "So I upholstered the entire wall behind the bed in leather." The room is outfitted with a walk-in closet, an adjoining marble-lined bath (for which another external change, a second window, was specified during construction) and a powerful pair of binoculars on a tripod—aimed, as it happens, at the owner's distant trophy tower across the park. A less surreptitious look can be had from the vertiginous terrace adjacent—one of four from which the resident developer can take in the view, master of a considerable chunk of all he surveys. □

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library. They also bought a Matisse print and a Charles Nolhac oil, which they hung above the fireplace in the living room. The condominium's palette is champagne, apricot and copper. "The mantel is Texas limestone, which we designed and had laser-cut," Brown explains. "It's the same champagne color as the millwork and the silk on the walls."

The first pieces of furniture the designers purchased were a late-18th-century Russian commode and a George III carved and gilded mirror for the entrance hall, and a 19th-century Swedish settee with griffins for the living room. "We designed almost all the pieces that aren't antiques," Davis points out. "Not just the headboard and the bedroom sofa but the sofa in the library, which is a funky shape because the room is oddly shaped, and the card table in the library." The card table is linen-wrapped, with wavy feet and a pullout coaster on each side.

Brown and Davis always knew that the living room needed a glorious antique "to add character and balance to the room," says Brown. "We've had good luck with magnificent pieces manifesting themselves when we've needed them. We found a stately secretary that had been made for a general in the court of Catherine the Great in Atlanta." The secretary was the last piece of furniture they purchased for the couple, and it has become their most cherished.

> "We've had good luck with magnificent pieces manifesting themselves when we've needed them."

The designers say that all of their clients—including former president Bill Clinton and Senator Hillary Rodham Clinton, for whom Brown • Davis Interiors designed postpresidency homes in Washington and Chappaqua, New York—have had the patience and interest to get involved in the design process and to let the two men take them beyond their expectations. The condominium in Washington is proof of the success of that approach. □

Deans of Design

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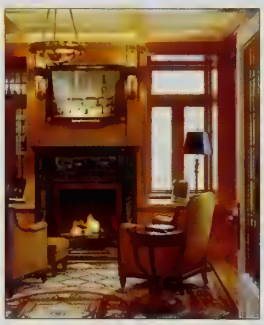
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COVER: Bird's-eye maple paneling adorns the walls of an Illinois house's library. After photography by Richard Mandelkorn. See page 162. ABOVE RIGHT: The living room of a reconfigured apartment in Manhattan. See page 188.

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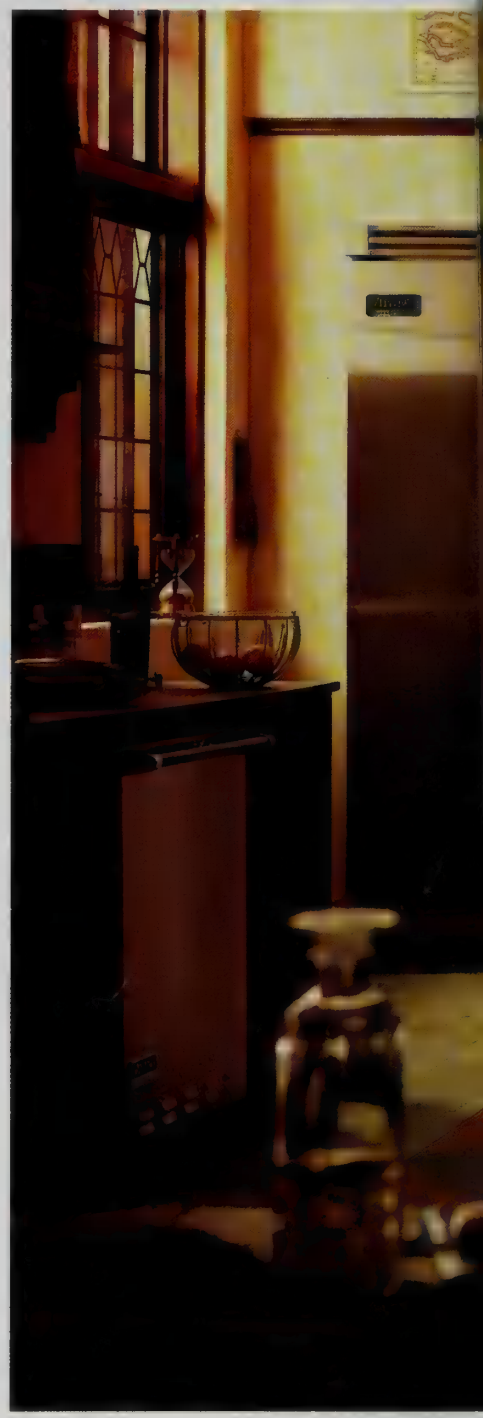


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A concrete lap pool graces the courtyard of a Texas loft. The structure, originally an industrial complex, was rebuilt after it was partially destroyed by a fire. See page 242.

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Diana Krall's fingers dance across the piano keyboard with delicious grace and delicate power. Her voice will grip your heart with its gravelly texture in one moment, and then melt it with its sensual smoothness the next. She creates a sound that not only satiates the most sophisticated jazz purists, but has broadened the aural pleasures of pop audiences around the world. Her hits tend to linger at the top of the charts for months, not weeks, regardless of music trends. And at award shows, her name is becoming a regular. Among the great divas of jazz, there is a new name: Diana Krall.



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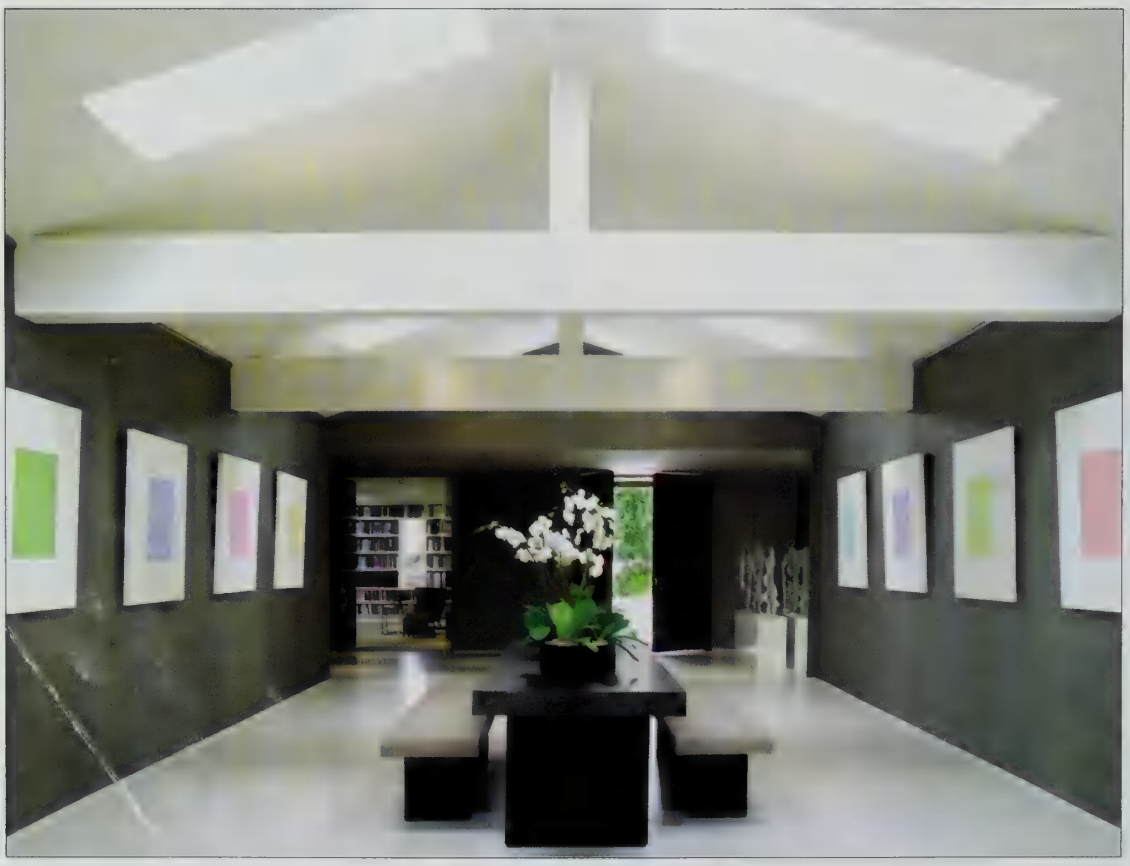
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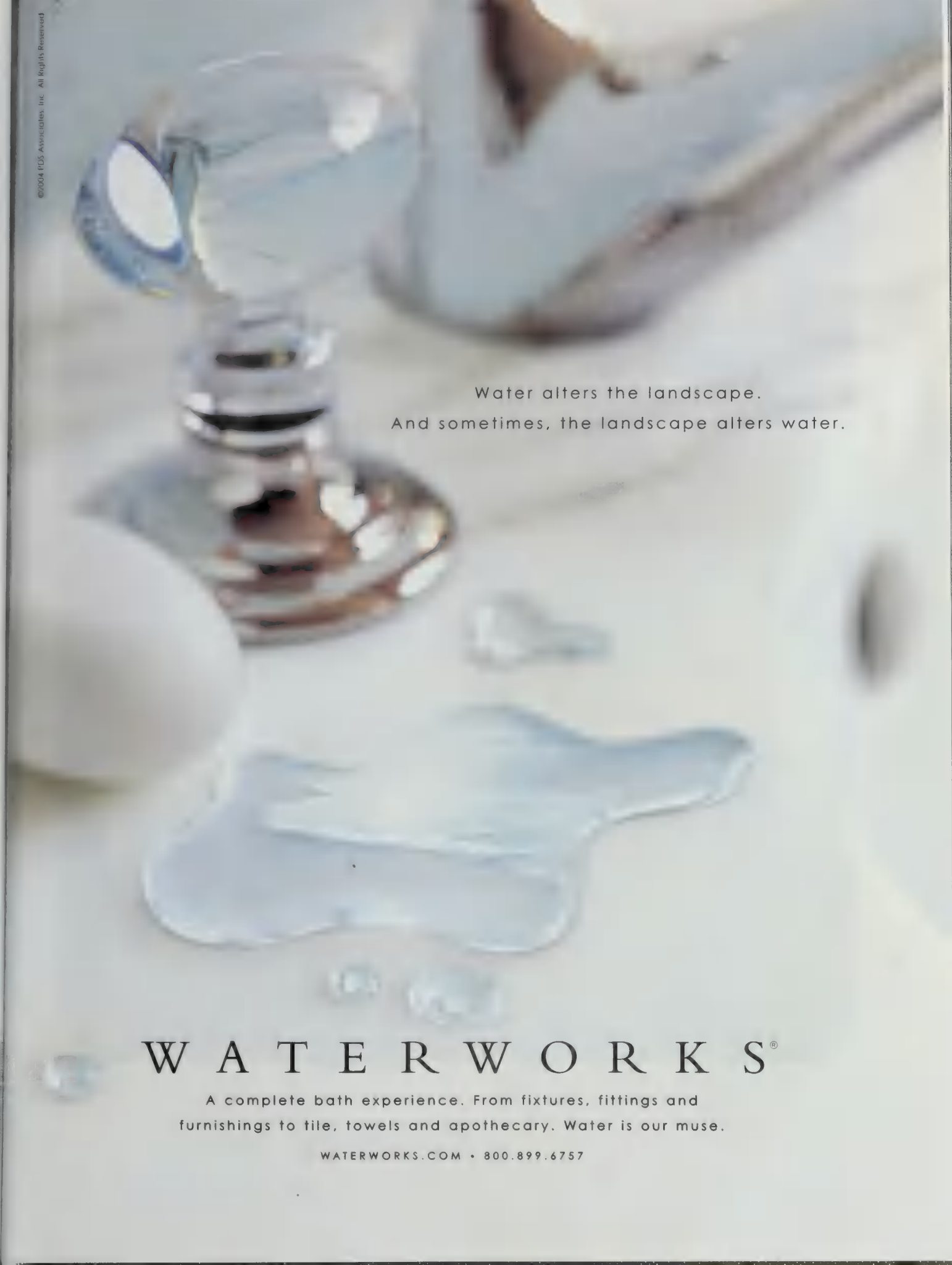
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Grass cloth walls and works of art punctuate the entrance hall of a Carmel Valley, California, house. See page 204.

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The double-height great room of the Korman House in Pennsylvania, architect Louis Kahn's last residential commission. See page 124.



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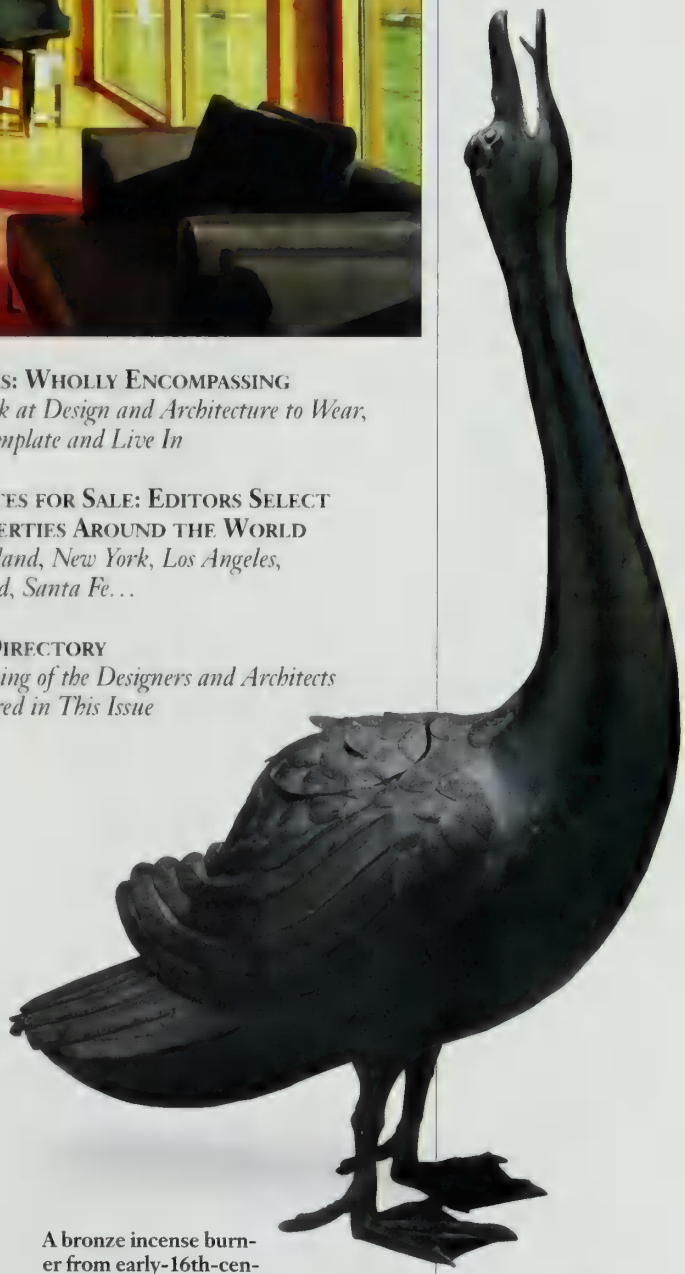
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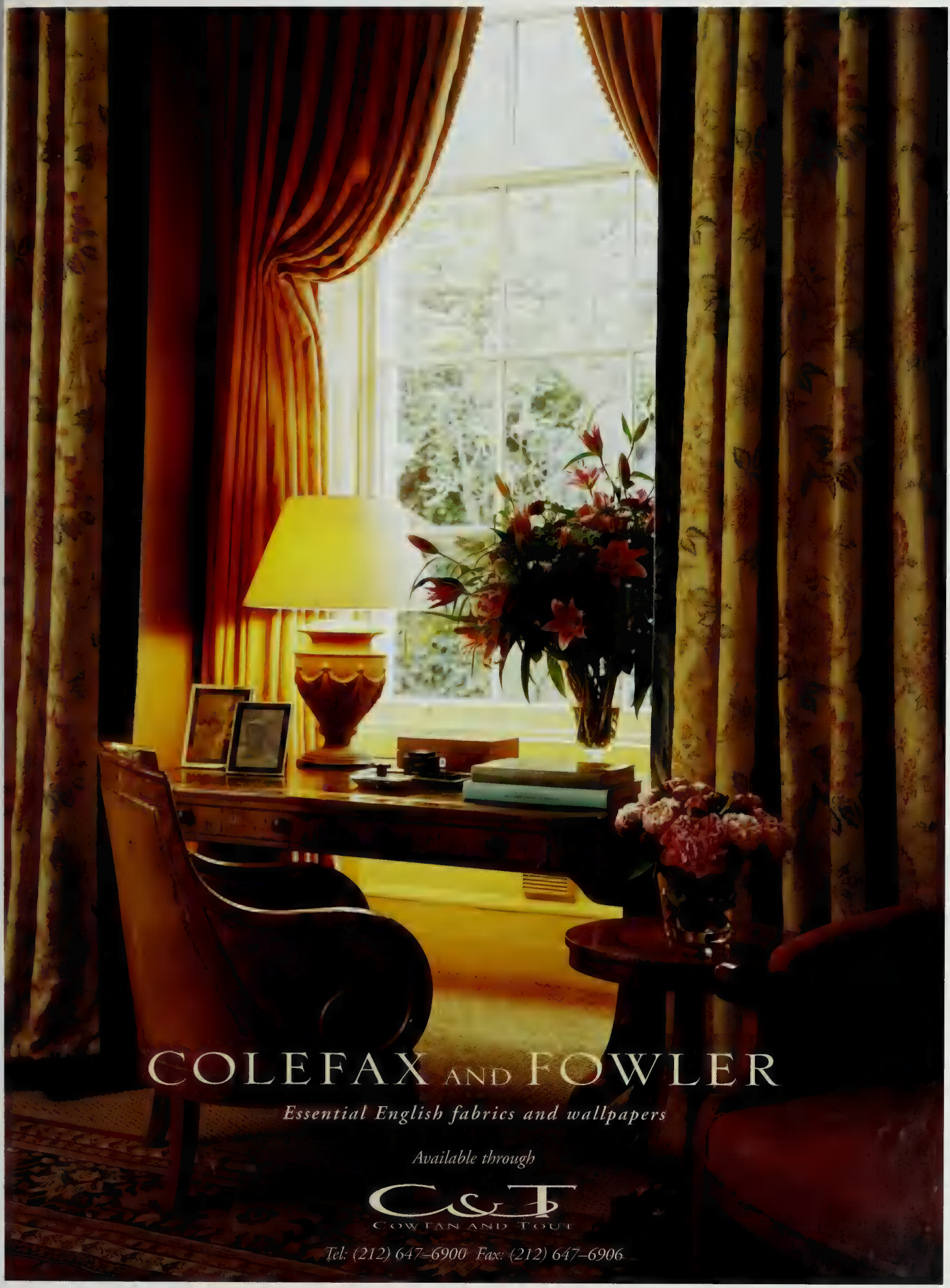
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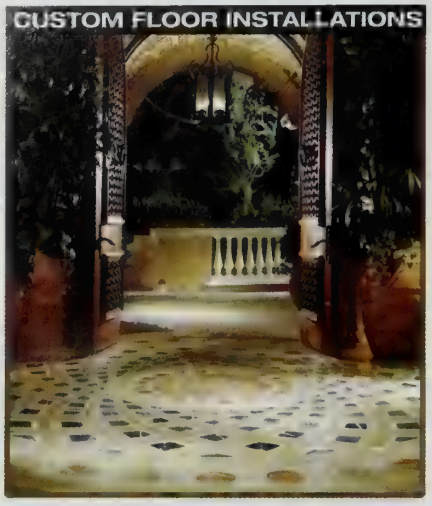
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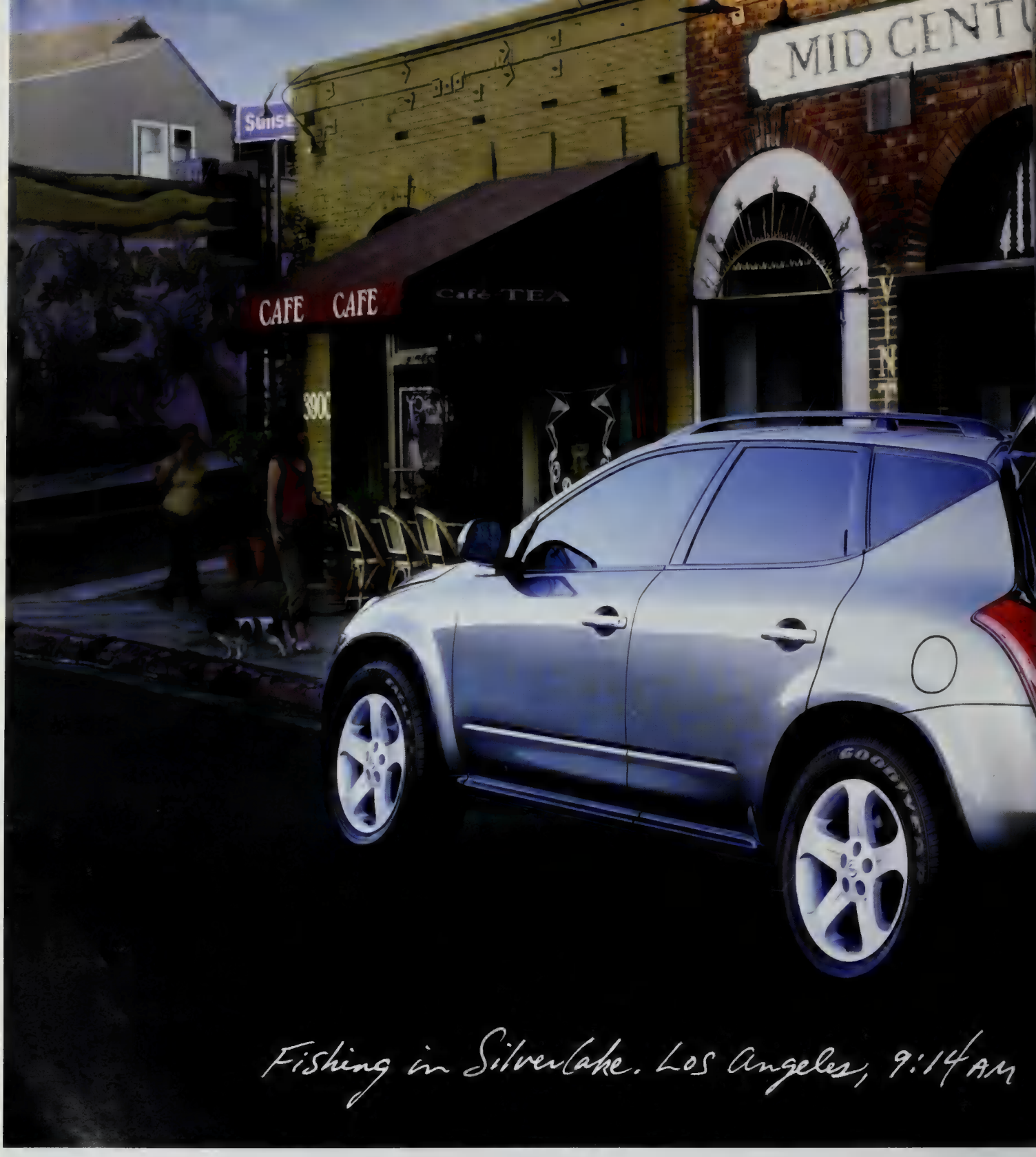
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I enjoyed the article on the first ladies' private quarters in the White House ("Nancy Reagan & Jacqueline Kennedy," December 2004). Although Jackie Kennedy and Nancy Reagan may have had their differences, they shared a love of their temporary home—the enduring White House. Thank you for placing these two unforgettable personalities between your always tantalizing pages.

—Michael C. Bodnarchuk
Winnipeg, Manitoba, Canada

MEMORIES OF HOME

It was a very pleasant surprise to see the beautiful Jakarta residence of my friend Atmadja Tjiptobiantoro in the November 2004 issue ("True Fusion"). Contributing writer Michael Webb and photographer Erhard Pfeiffer presented the place in its full glory. Thank you for showing a part of my motherland and its beauty.

Mae Berkel-Ave
Dayton, Ohio

A NEW LOOK

The new special section AD Style at Home is wonderful. As a longtime subscriber, I have treasured every issue and clipped many pages for my idea files, which are the starting point for remodeling projects. It is so nice to see what you can accomplish on a small budget, in comparison to the more lavish treatments in most of the featured residences. Thank you for the inspiration and enjoyment you give me each month.

Sarah Schierhorn
Anchorage, Alaska

BUATTA FAN

What a fabulous, exquisite job Mario Buatta did in the residence featured in the November issue ("East Coast English"). He's a genius whose work I have long admired, and he truly outdid himself.

Ruth Oliver Assad
Pinehurst, North Carolina

CULTURAL EXCHANGE

I was delighted to see not one but two Southeast Asian projects in the November issue. I was especially proud to see a Singaporean architect's work shown in the article "Cocoa Island" (Hotels). That his name, Cheong Yew Kuan, was also placed last name first, as is the Asian style—and not adapted to American style—reflects your sensitivities to different cultural practices. I am impressed. The other residence featured, near Jakarta, Indonesia ("True Fusion"), reinforced my early notion that yours is, indeed, a global magazine in the truest sense.

Siow Yu-Ming
Singapore

CARRIE FISHER

I have never understood the urge felt by those who write letters to the editor concerning articles in your magazine, but the November article "Carrie Fisher's Oasis" made me race to my computer. Her home is a perfect blend of warmth, taste and personal style. I can imagine that, even without the fascinating conversations that must take place, Ms. Fisher's friends curl up in a chair and never want to leave.

Lisa Kennedy
Atlanta, Georgia

KUDOS FOR *ARCHITECTURAL DIGEST*

We are forever subscribers to your magazine. You always find a creative way to present a story with great content and art.

Marianne Tatasciore
Beverly Hills, California

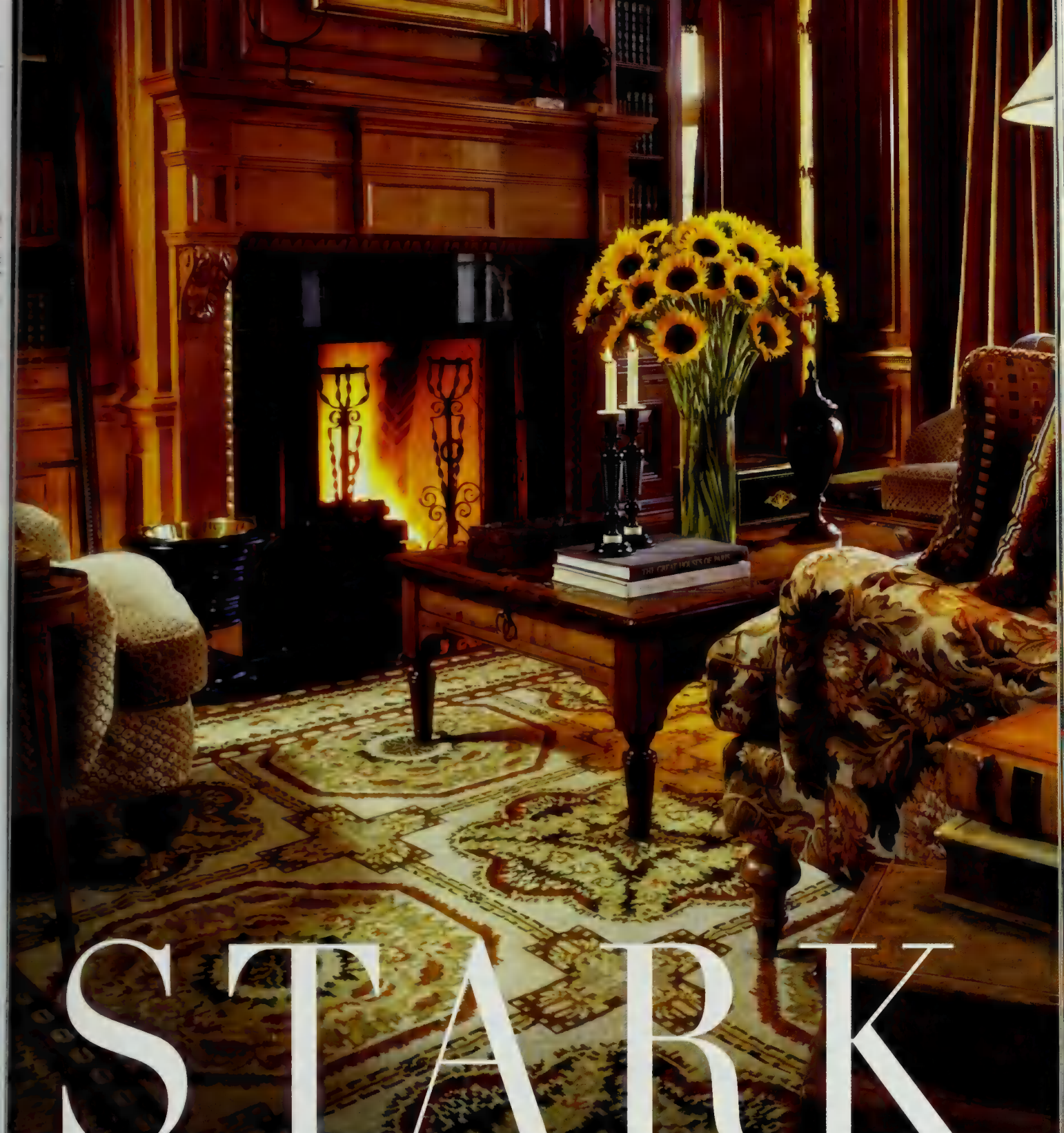
ROMAN HOLIDAY

I am living in Rome, where I am writing my Ph.D. dissertation in Renaissance art history. Your beautiful magazine provides me with a happily needed diversion from my own work and is one of the few indulgences I've allowed myself while I write. Unlike many of your readers, who, as a new issue arrives in their mailboxes or newsstands, tell of devouring the entire magazine in one sitting, I have chosen a slightly different approach: When a new issue appears like magic in my mailbox (somehow thwarting the inconsistent reputation of the Italian post office), I take it and carefully ration reading it, restricting myself to reading only one article or section at a time. In this way, each volume slowly unfolds its beauty to me and acts as a satisfying reward for my dissertation labors. However, I became a bit mortified when I opened my mailbox the other day to see that Ricky and Ralph Lauren (November) had arrived and I had not even finished with Rod Stewart (October 2004). I've decided that I've been a little too strict with myself and that it would be okay to indulge in two articles in one sitting rather than just one. This way, hopefully, I'll enjoy the entire magazine before I see your December issue.

Kristin A. Arioli
Rome, Italy

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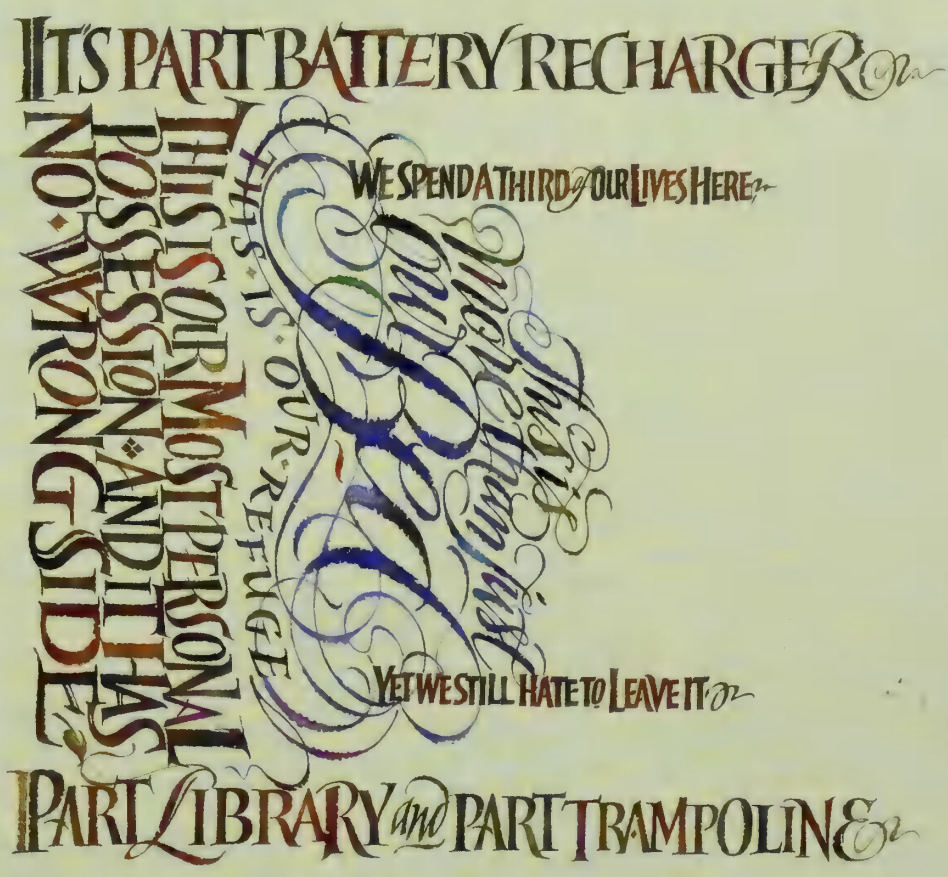
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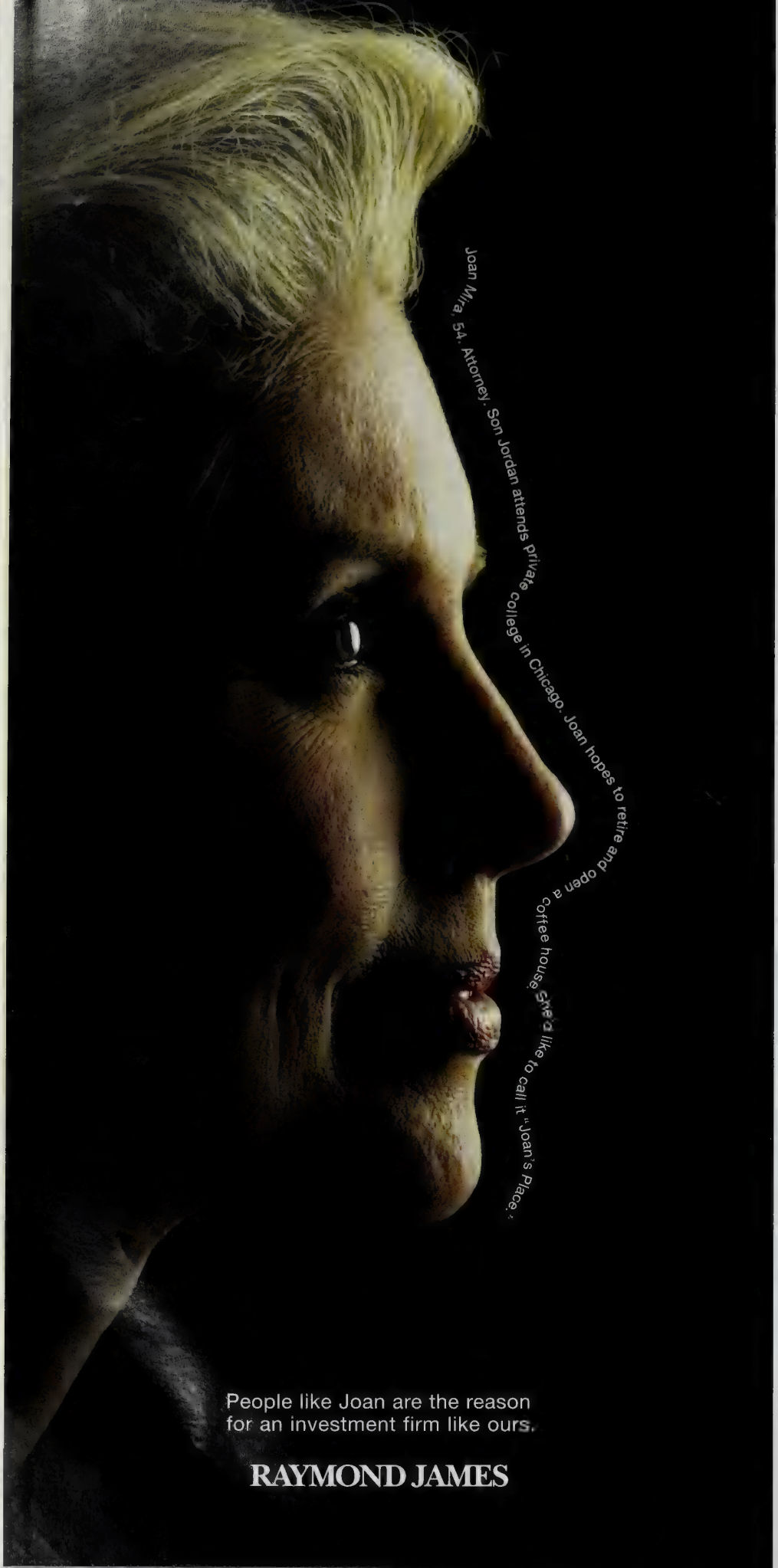


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Letters

continued from page 34

REMEMBERING SUSAN MARY ALSOP

Thank you for the tribute to Susan Mary Alsop in Paige Rense's Editor's Letter in the November issue. In addition to the Astors, Fords, Pierreponts and Auchinclosses about whose houses she wrote for nearly 20 years, she chronicled the two-year restoration and decoration of a National Register town house that our interior design firm undertook for Frederick R. Haas, the reserved and unassuming scion of a notable Philadelphia family and a gentleman of discernment and taste. We were introduced to Susan Mary by a mutual friend who traveled with her from Washington, D.C., to see the house shortly before and again after its completion. Although recovering from a recent illness, Susan Mary was filled with energy and enthusiasm for the house, and she desperately wanted to write about it, which she did generously in her article "American Beauty" (March 2000). She captured the spirit of its owner and his commitment to the city, marveling at the work we did to make the house both livable and worthy of its architectural heritage. Years ago a teacher admonished me, "Whether compliment or criticism, always consider the source." Susan Mary Alsop honored us with her compliment, charmed us with her wit and continued to honor us even more with her friendship. She is greatly missed.

WALTER BAYARD PETERSON
WEIXLER, PETERSON & LUZI
PHILADELPHIA, PENNSYLVANIA

"I am living in Rome, and *Architectural Digest* is one of the few indulgences I have allowed myself."

REACHING OUT

Thank you for printing that wonderful letter from the 89-year-old woman about her unplanned trip (Letters, October 2004). I read it in the hair salon, so forgive me for not remembering the details, but I do know that in a world where the news can be very disturbing and depressing, her letter brought a smile to my face.

REBECCA MICHAEL
SAN DIEGO, CALIFORNIA



OLD HOLLYWOOD 101

The November article by contributing writer Gerald Clarke on the film *The Aviator* (Set Design) was of particular interest to me, as in years long past I visited two of the homes then lived in by Howard Hughes. In the 1930s I was in a home rented by Katharine Hepburn—the former Fred Niblo eight-acre estate in Beverly Hills. Mr. Hughes had a bedroom adjacent to Miss Hepburn's. My recollection of the furnishings is of dark, ornately carved pieces and well-worn sofas and chairs. In the early 1940s Mr. Hughes had a Spanish-style home in Hancock Park. The furnishings were not at all lavish, perhaps reflecting Mr. Hughes's proclivity for wearing tennis shoes and driving an old Chevrolet. Another comment: I was a frequent visitor to the Cocoanut Grove during the World War II years. By then, women overhead on swings were no longer in evidence, nor did I see pheasant on trays, but I do recall with pleasure Freddie Martin and his orchestra.

RUTH H. ANDERSON
LOS OLIVOS, CALIFORNIA

A RESIDENT WRITES IN

As the proud homeowners of the residence featured in the article "Heir Transparent" in the December issue, we would like to express our delight. Kudos to photographer Erhard Pfeiffer for the brilliant shots and to contributing writer Michael Webb for the insightful article. Thanks, also, to your staff, who decided to highlight our unconventional property. If the response to the article has been as positive as the one we, architect Edward R. Niles, interior designer Steve Adams and art dealer Robert Berman have been receiving, we look forward to more unusual spaces being shown in the future.

MARILYN AND BRUCE GILLIS
LOS ANGELES, CALIFORNIA

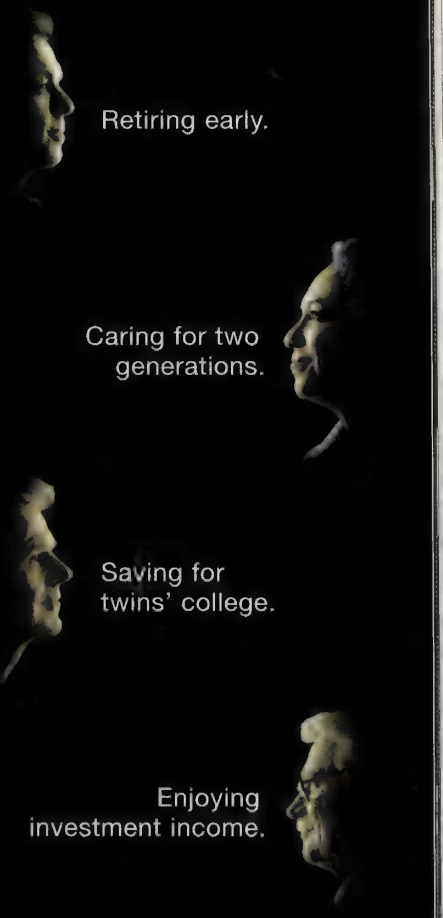
JACKIE ON FIFTH AVENUE

Your article on Nancy Reagan and Jacqueline Kennedy in the December issue was terrific, and I enjoyed it. A small correction, though: Jackie lived on Fifth Avenue, as I recall, not Park.

ELIZABETH MULLER
SAVANNAH, GEORGIA

The editors invite your comments, suggestions and criticisms.
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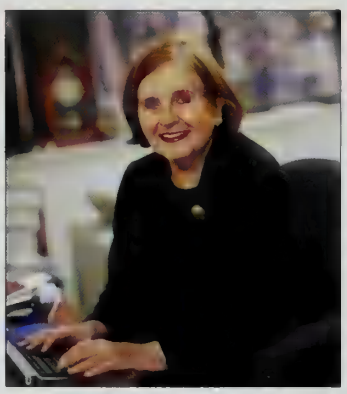


Before & After. This annual issue is probably the one that involves you more than any other. First, look at the Before picture of a room. What would you do with that space? Next, study the After photograph. (Some professional designers have been known to inspect the photographs with a magnifying glass.) What about you? What is your conclusion? Would you do the room much the same way? Or in a very different way? Readers have told us the Before & After issue is a mini-course in interior design and residential architecture. Would you tear out the same wall, punch windows in the same places? Readers have told us.

Do you find the Before & After issue helpful? Do you enjoy it? Learn from it? Have you discovered a decorator or architect you'd like to work with?

We would do this issue more than once a year except for an obvious problem, which is—you guessed it—logistics. We shoot the Before pictures, then we wait a year, sometimes two, for the work to be completed. All the while, we're gambling that the After results will be ready for a close-up. Sometimes, we have to admit, the Before looks better than the After. But not in this issue, in which everything is interesting and ready for a Sherlock Holmes viewing, as you will see.

***Paige Rense**, Editor-in-Chief*



MILDRED F. SCHMERTZ ("An Architect in Residence," page 216). "In the course of covering this story, it became clear to me that Daniel Libeskind had not only elected to *not* be the architect but to be Alexander Gorlin's client," contributing writer Mildred F. Schmertz says about one Manhattan architect's design for the man who will help change the face of New York architecture with his plan for ground zero. "The choice of Gorlin was brilliant," says Schmertz, an architect and a former editor-in-chief of *Architectural Record*. "Libeskind was busy with his commercial projects, and, given the challenges of New York's residential building codes, he needed someone with experience. He got one of the best."



KEN HAYDEN ("California Original," page 204). "There's a difference between decoration and interior design," says photographer Ken Hayden. "Some people throw pillows here and there, but the really good ones, like Sally Sirkin Lewis, take out walls and create spaces. That's what she did for this house in Carmel Valley." Hayden just finished shooting *Sarasota Modern*, due out this spring, which features work by his "favorite architect in the world," Paul Rudolph.

MATT WARGO ("Historic Architecture: Louis Kahn Remembered," page 124). "It's an extraordinary home," photographer Matt Wargo says of Louis Kahn's last commission, the Korman House in Pennsylvania. "When we arrived, the carpets were clean and raked, the flowers were in place, windows washed, grass cut. We didn't have to worry about anything." Adds Wargo, "I would have to say that this house falls right in line with Fallingwater."



SUSAN SHEEHAN ("As Time Goes By," page 162). Pulitzer Prize–winning author and *Architectural Digest* contributing writer Susan Sheehan was especially surprised by the story of a house outside Chicago whose redesign by the architectural firm Tigerman McCurry took 16 years. "I've never heard of clients who allowed—even encouraged—things to move so slowly. That's rare," she says. "They let Margaret McCurry take her time with the shopping and approved everything piece by piece, and they went after the finest Biedermeier. My guess is, because of this, they now have one of the best private collections in the country."



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Another Side of Paradise

Designers Illya Hendrix and Thomas Allardyce Share Their Favorite Sources on Kauai

Text by Michael Frank/Photography by David O. Marlow



OF ALL THE HAWAIIAN islands, Kauai seems to draw especially passionate admirers—visitors and residents alike—who cherish its cloud-tumbled skies and sweet misty rains, its sculptural hills and dense tropical verdure, its rural character that has been preserved—at least up to now—by fairly limited development. Less often do you hear people talk about the island's cache of art galleries and shops—but that may be because you haven't been listening to designers Illya Hendrix and Thomas Allardyce.

Hendrix and Allardyce are longtime Hawaiiphiles. Several years ago, after vacationing on Oahu for eight years, they bought a place on Kauai and

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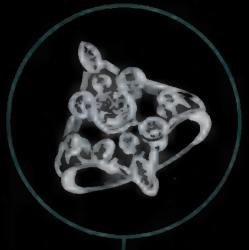


Designer Thomas Allardyce and his partner, Illya Hendrix, frequent the shops on Kauai, Hawaii, for choice antiques and decorative objects. ABOVE: Hanalei Bay.

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LEFT: Hendrix, right, and Allardyce peruse Margaret Benton's shop in Hanalei village, which is filled with antiques, collectibles and Hawaiiana. Reproductions of vintage signs are by the door.







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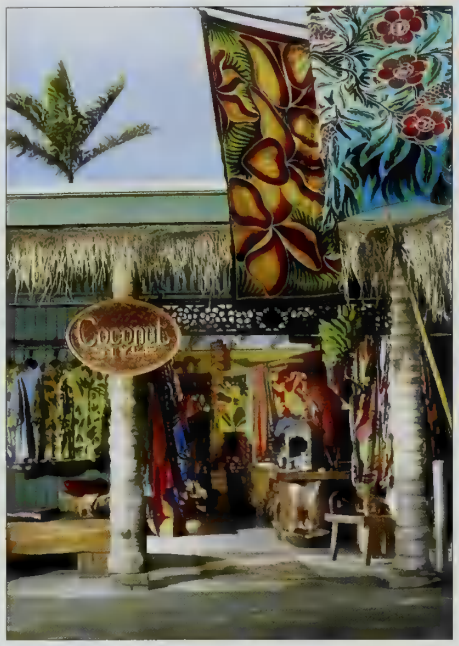


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COCONUT STYLE

BELOW: Sarongs hang in front of the Kong Lung Center showroom in Kilauea, which carries hand-painted textiles and artifacts.

RIGHT: Hendrix shows Allardyce a silver-embossed Balinese offering plate. Owner Mark Stroh designed the duvet covers on the bed.





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turned it into an Edenic retreat that every month or so offers them soothing respite from their busy Los Angeles lives (see *Architectural Digest*, September 2004). In the process of designing their own house, and in working on another project on the island, the pair have spent enough time sleuthing around Kauai to come to an understanding of the aesthetic that best suits life in Hawaii.

"Decoratively speaking, Hawaii is a refreshing mixture of cultures," says Allardyce. "You've got Japanese, Chinese, Philippine and Western influences. You've got a love of intense, saturated color, especially in the textiles. You've got a lot of durable building materials, such as bamboo in many forms and a variety of interesting woods. And, of course, there's all that slightly kitschy but often quite witty Hawaiiana. Many of us got our first ideas about what Hawaii was like from a dancing girl wired up as a lamp."

When Hendrix and Allardyce want a touch of just this kind of Hawaiiana to add drollery to their island interiors, they like to see what Margaret Benton has tucked away

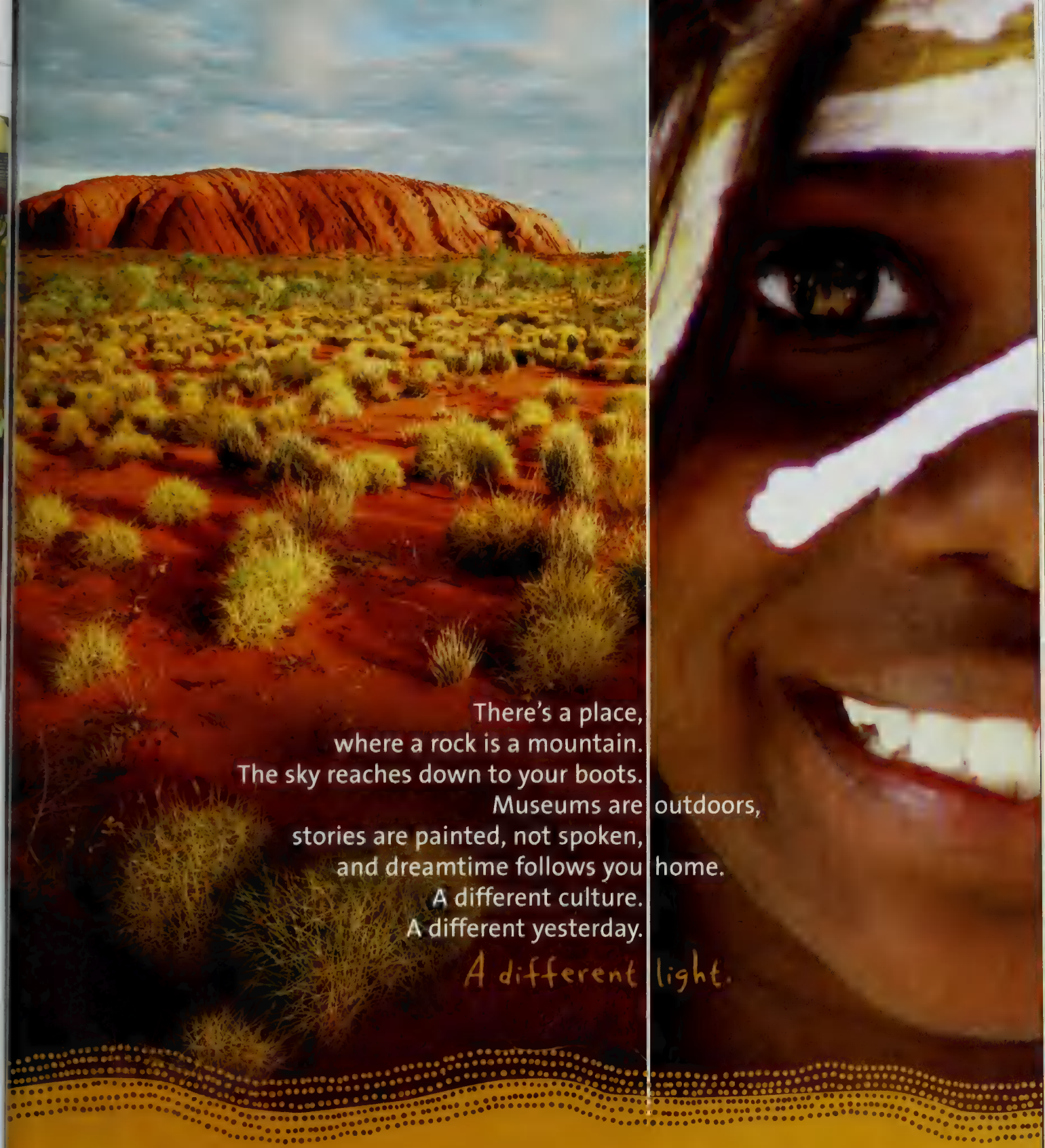
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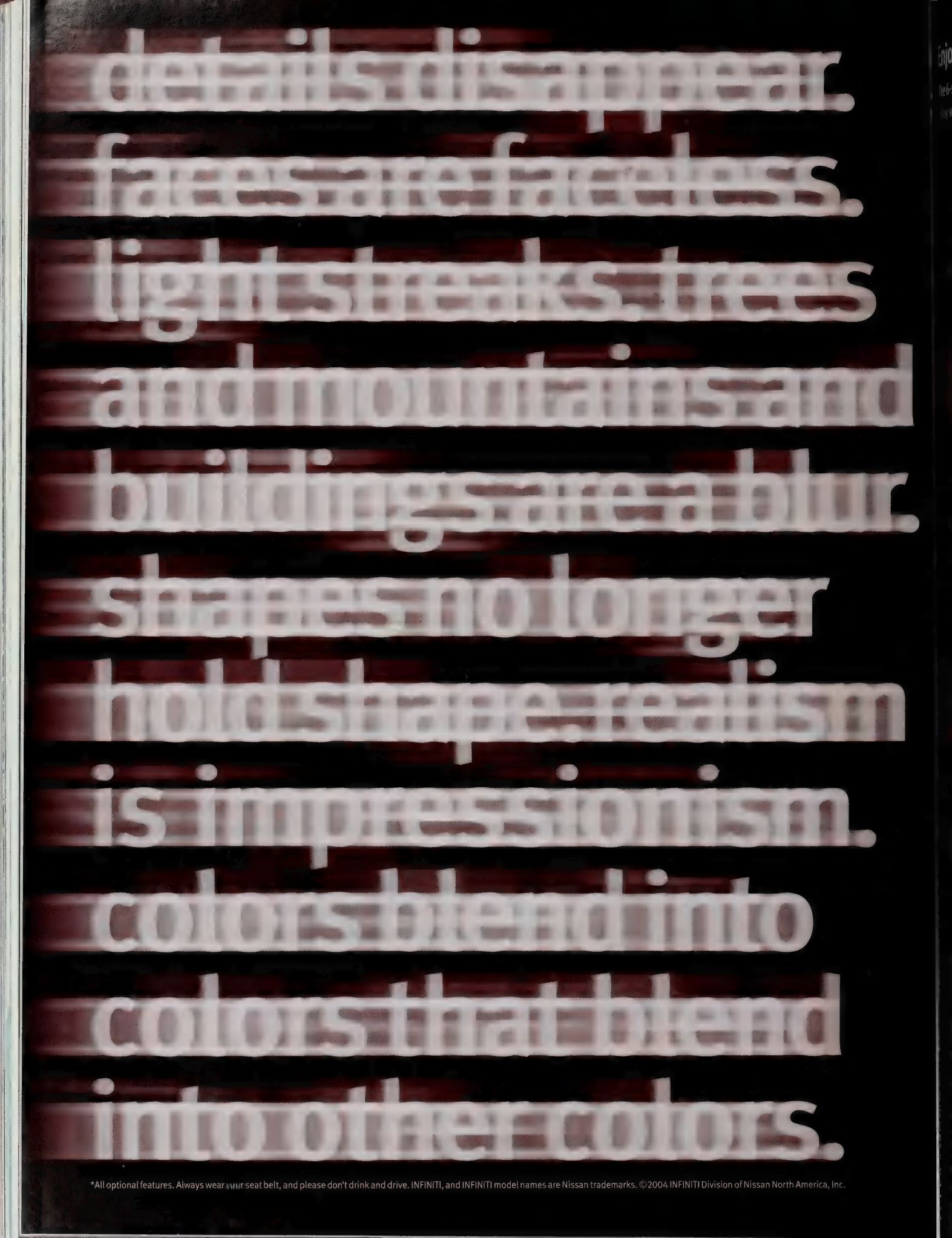
LOTUS GALLERY

LEFT: Lava-rock lanterns are grouped near the entrance to Tsajon and Kamalia von Lixfeld's shop, also in the Kong Lung Center, which has Indonesian artifacts, statuary and jewelry. FAR LEFT: A Javanese stone carving.

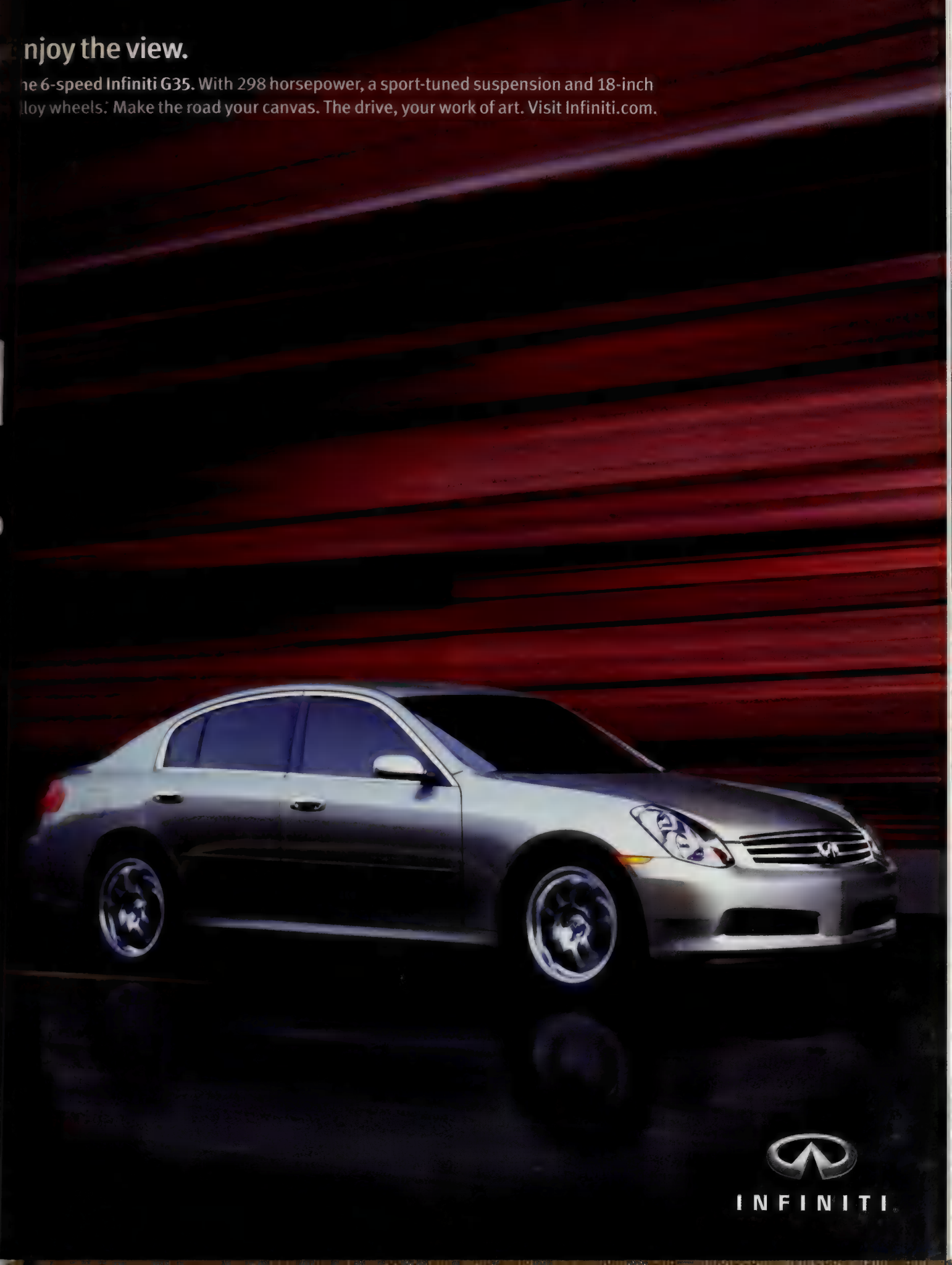


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"We're constantly on the lookout for stylish porch furniture, and Britt's is it."



OLA'S

LEFT: Artist Douglas Britt gives the designers a tour of his studio, where he creates sculptures out of salvaged materials, including driftwood. Hendrix holds a ship sculpture. "His pieces are primitive and playful," says Hendrix. ABOVE: Britt's plywood chairs are in a field outside Ola's, the Hanalei gallery that carries his works. BELOW: Boat cabinets.

continued from page 50

at Yellowfish Trading Co., her shop in Hanalei, which specializes in Hawaiiana and collectibles. "Margaret has a wonderful eye for decorative arts," Hendrix says. Painted guitars, McCoy pottery, tropical textiles—even dancing girls wired up as lamps—proliferate in Benton's cozy shop. "Her things may often be brought in from the mainland, but she has chosen pieces that look like they've always been here," notes Allardyce, who has used her island prints on throw pillows and to cover the seat of a side chair.

At the Kong Lung Center, a complex of like-minded shops in Kiluea, Hendrix and Allardyce visit Coconut Style for the hand-painted textiles designed and sold by owner Mark Stroh, whose bed linens, shirts and sarongs "are perfectly at home anywhere on the island," says Allardyce. Stroh also imports Balinese furniture, architectural elements, artifacts and wood containers. Some pieces are antique; others are made out of teak, *merbau*, sugar wood or—yes—the trunk of a coconut tree.

The designers have used Stroh's low tables in their interiors. They like them for their chunky proportions and the impeccable quality of their craftsmanship.

Tsajon and Kamalia von Lixfeld's Lotus Gallery, which is also in the Kong Lung Cen-

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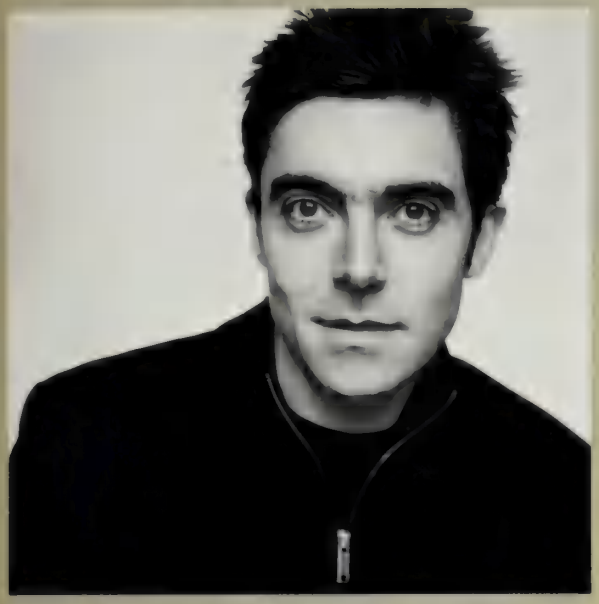
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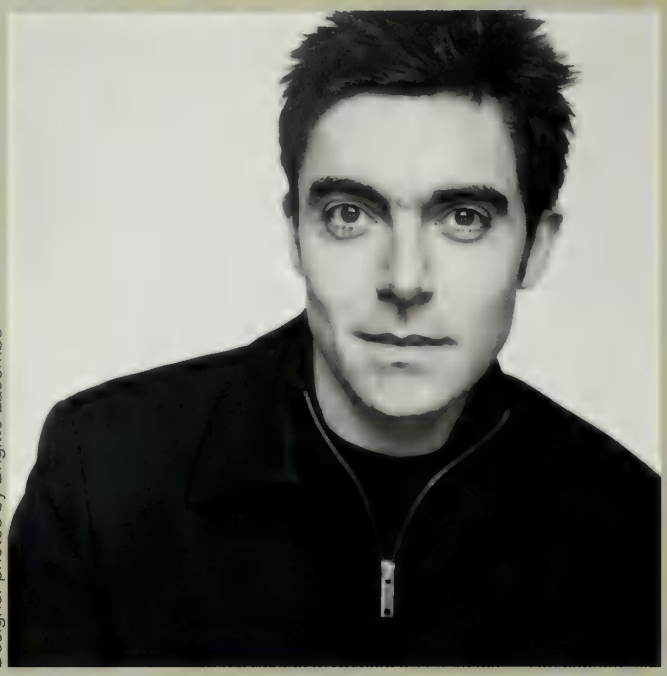
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Designer photos by Brigitte Lacombe

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French design phenom Patrick Jouin often teams with culinary impresario Alain Ducasse to realize poetic dining spaces like the new MIX restaurant in New York, whilst expertly traversing design disciplines to create works from the ingenious Nutella Spoon/Spatula to vast architectural residences.

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Karim Rashid

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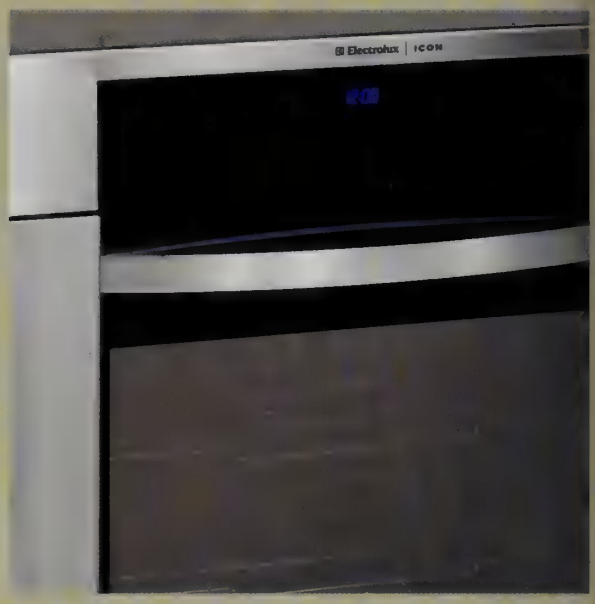
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ASIA GALLERY

BELOW: The Kauai Design Center, on Lehua Street in Kapaa, houses Jane and Peter McClaran's showroom, which carries Asian artifacts and furniture.

RIGHT: "Jane and Peter import some of the most elegant antique and reproduction furniture from China. The pottery is stunning too," says Allardyce.





"I absolutely love Chinese furniture. It fits in any style of house."

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ter, is another source Hendrix and Allardyce turn to for imported Indonesian decorative materials—not only furniture but also stone and bronze sculptures, fountains, carvings and cachepots. Kamalia, who is a jeweler, and Tsajon, an appraiser and gemologist, bring connoisseurship to their merchandise, which includes antique painted scrolls, silk carpets and Kamalia von Lixfeld's own gold jewelry.

Artist Douglas Britt is one of the designers' favorite discoveries. A painter and sculptor who makes whimsical pieces out of salvaged materials, some of which he finds washed up on local beaches, Britt first came to Hendrix and Allardyce's attention when they were given one of his witty works as a housewarming gift: a boat made out of leftover

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BAMBOO WORKS

LEFT: Julian Brook and the designers discuss a bamboo water spout in the courtyard of Brook's Kauai Design Center gallery, where building products, mats and thatching are on display.

JUNGLE GIRL

BELOW: A plantation-style house on Kuhio Highway in Kapaa is home to Cynde and Pete Pangas's shop.

RIGHT: A Javanese figurine, center, and wood fruit from Bali are among the Indonesian objects offered.





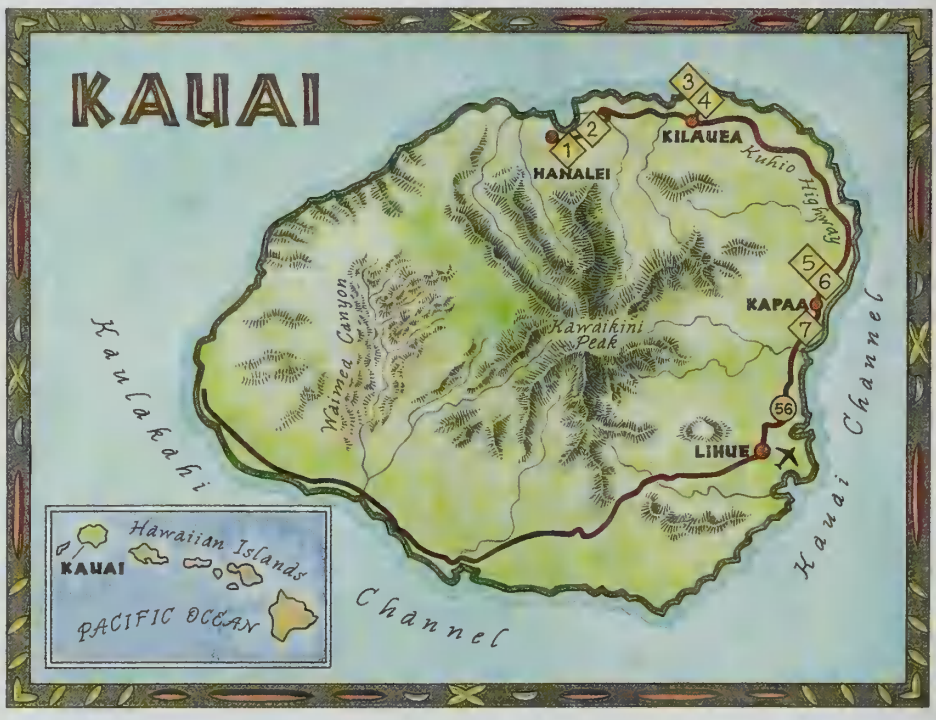
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bits and pieces, including croquet mallets, kitchen gadgets, ironing board fragments and driftwood. "We simply fell in love with it—and with his work," says Hendrix.

Britt also designs and fabricates modern furniture, which, along with his other works, is available at Ola's, the gallery in Hanalei he co-owns with his wife, Sharon. The pieces are ideal for porches and verandas. "We're constantly on the lookout for stylish porch furniture, and Britt's is it," explains Allardyce.

Two other Hendrix and Allardyce sources are also neighbors, in this case in the Kauai Design Center in Kapaa. For

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KAUAI SOURCES

1 **Yellowfish Trading Co.,** 5-5161 Kuhio Highway, Hanalei; 808-826-1227. *Hawaiiana, antiques, collectibles and decorative objects*

2 **Ola's,** 5016 Kuhio Highway, Hanalei; 808-826-6937. *Ship sculptures and contemporary furniture*

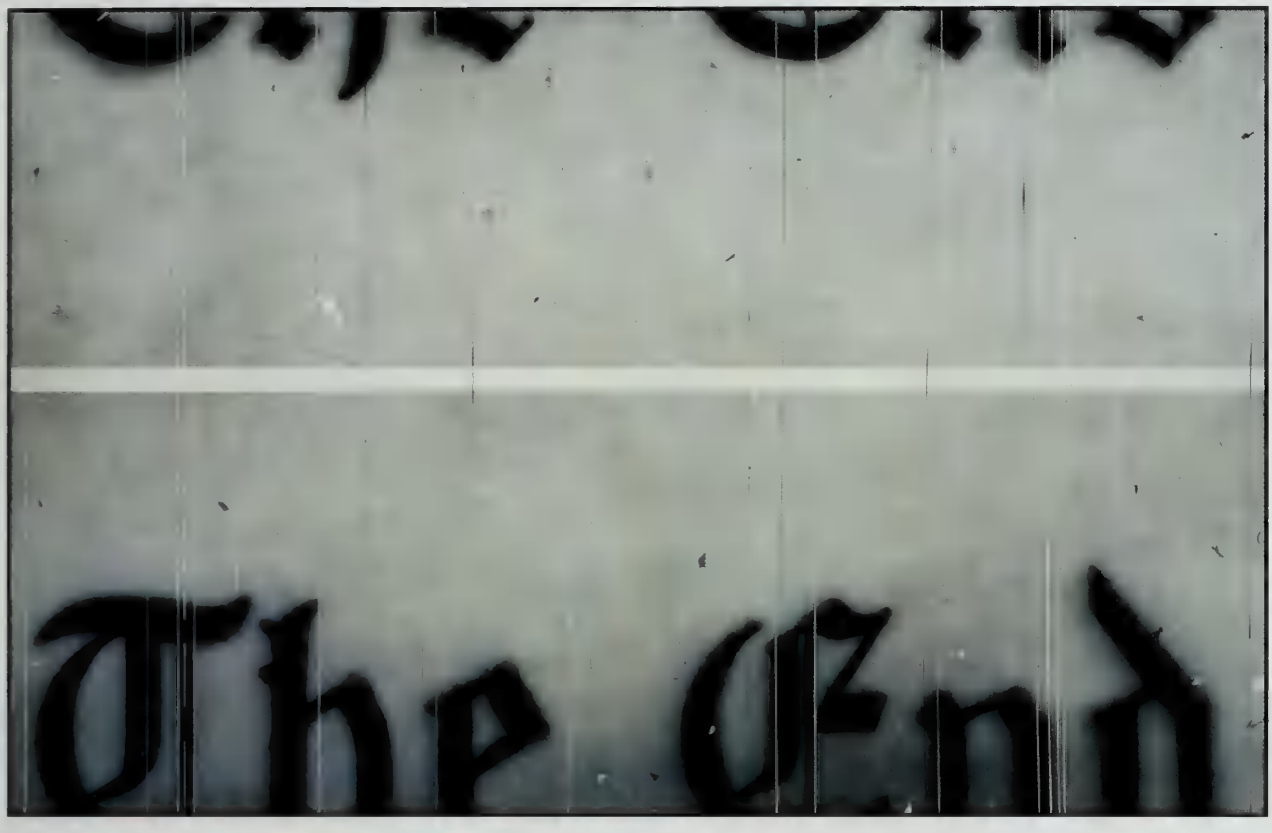
3 **Lotus Gallery,** Kong Lung Center, Lighthouse Road, Kilauea, 808-828-0111; www.jewelofthelotus.com. *Indonesian artifacts and jewelry*

4 **Coconut Style,** Kong Lung Center, Lighthouse Road, Kilauea; 808-828-6899. *Balinese decorative objects and hand-painted fabrics*

5 **Asia Gallery,** Kauai Design Center, 4585 Lehua Street, Kapaa; 808-822-9190. *Asian furniture, antiques, screens and pottery*

6 **Bamboo Works,** Kauai Design Center, 4585 Lehua Street, Kapaa, 808-821-8688; www.bambooworks.com. *Bamboo building products*

7 **Jungle Girl,** 4-885 Kuhio Highway, Kapaa, 808-823-9351; www.jungle-girl.com. *Indonesian artifacts, accessories and textiles*



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Shopping

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Asia Gallery, Jane and Peter McClaran import architectural elements, antique and reproduction furniture, and blue-and-white and celadon pottery from Shanghai.

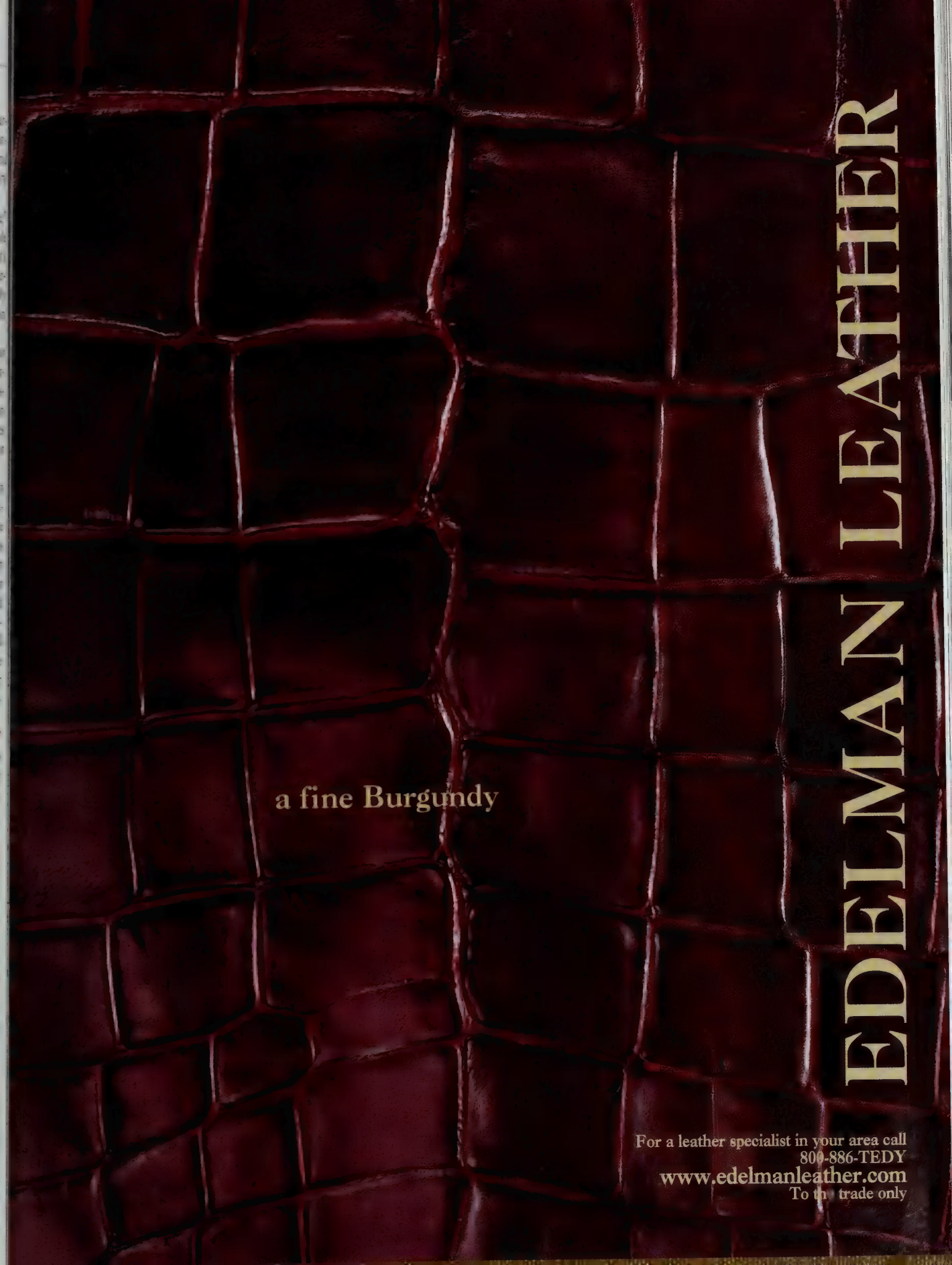
"I absolutely love Chinese furniture," says Allardyce. "It's primitive and simple in form. It fits in any style of house—it's one of the styles that can be used universally. And on the islands it's particularly appropriate, because of its durability in the often damp climate."

Both Hendrix and Allardyce feel that Chinese furniture is still underappreciated today. The antique pieces have a muscularity that helps anchor interiors, even in new houses. "We've used their pieces in our own home and in those of our clients," says Allardyce.

The McClarans' neighbor Julian Brook runs an indispensable shop, Bamboo Works, for which he imports the kind of building products that are always useful, always handsome and always in vogue. He carries bamboo paneling for walls and floors; curtain rods, trellises and fencing; bamboo ladders; bamboo matting; and bamboo poles to put to practical use in the garden or to decorative use, the way Hendrix and Allardyce have in their own house, as sculptural elements arranged artfully in large jars.

"Julian's array of materials is amazing," remarks Allardyce. "Bamboo holds up beautifully in the local weather." (Among the other materials Brook has on hand are sea grass, elephant grass, coconut fiber, sisal and thatching.)

The designers love Jungle Girl, also in Kapaa, for decorative accessories—and for the chance to see, up close, a plantation-style cottage that was built in 1935. Owners Cynde and Pete Pangas specialize in handmade items from Indonesia. Hendrix and Allardyce like to use their painted wood fruit, baskets, carvings, pedestal dishes, bowls and other containers to detail a room. The Pangases' selection of masks, from Bali, Java, Lombok, Madura and elsewhere, add punch and drama to a wide range of interiors. "More than that, they have a spiritual quality that seems very fitting on Kauai," says Allardyce. "This is an old island, and it's nice for its houses to be full of history, full of beauty and full of spirits too—when you can find them." □


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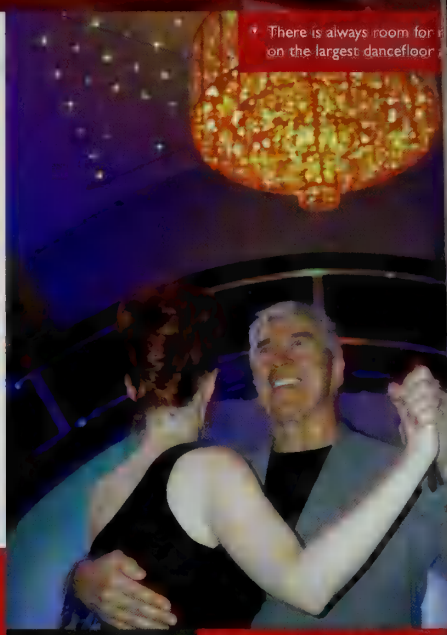
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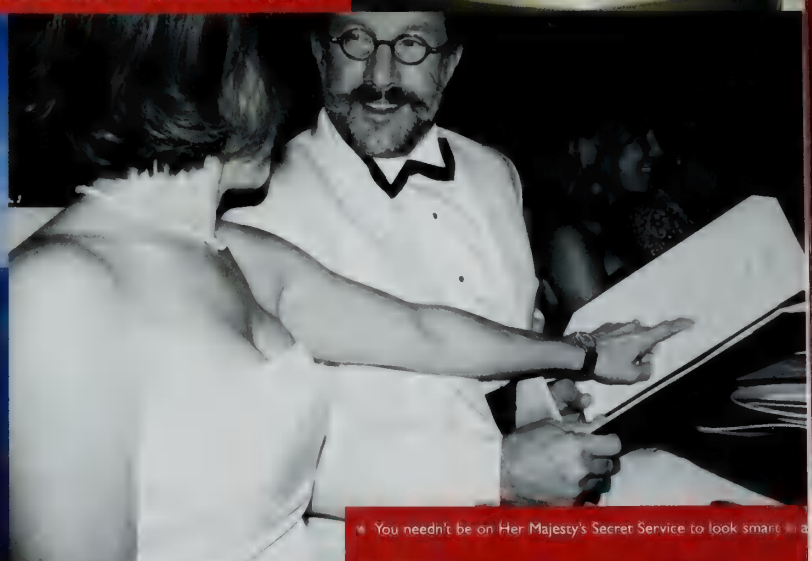
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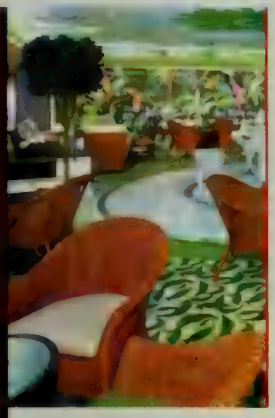
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Clockwise from top: The Grand Dame, Queen Mary 2; Chef Todd English's restaurant; the Winter Garden.

Queen Mary 2's exterior is characterized by a sleek, yacht-like form reminiscent of her predecessors. Inside, beautiful pieces of art emulate the caliber of works that adorned the original Queen Mary. And the Winter Garden–a lounge filled with extraordinary paintings and furnishings inspired by London's Kew Gardens–is a nod to the traditional garden rooms that originated with one of the most popular liners ever, the Aquitania.

Dining onboard is also a legendary experience. As in times past, the main dining rooms are paired with the guest's level of accommodations. For those staying in the Suites and Junior Suites, dinner is served on Wedgwood china in the intimate Queens and Princess Grills. Others dine in the opulent Britannia Restaurant, which recalls the lavish salons of yesteryear, complete with a graceful stairway for making the customary *grande descente*.

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A Tuscan Revival

Fulvio Di Rosa's Remarkable Restoration of a Medieval Italian Hamlet

Text by Christopher Petkanas/After Photography by Giancarlo Gardin

No less an authority on the art of living in Tuscany than Frances Mayes endorses Fulvio Di Rosa as the go-to person for rescuing antique farmhouses in the region.

"He asks himself at every decision point, how would the original owners have solved this problem?" Mayes, the author of *Under the Tuscan Sun* and wolfishly popular books on the area, has written. "By that deceptively simple guiding principle, he stays true to the spirit of place that one feels so strongly in the village.... His is the best work I have seen."



Left and Below: It took Fulvio Di Rosa 10 years to restore Borgo di Vagli, a tiny village near Cortona, in Tuscany, now an exclusive 32-acre rental property.

Tucked away in the hills 20 minutes from the Etruscan town of Cortona, the object of Mayes's admiration is Borgo di Vagli, a 32-acre hamlet of 11 rustic, severely beautiful stone dwellings and converted outbuildings dating from the 14th century. Di Rosa, who earned a degree in civil engineering from Turin Polytechnic Institute before working with Pritzker Prize–winning modernist architect Oscar Niemeyer, rehabilitated and developed Vagli as an exclu-

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Christophe Delcourt, world-renowned designer, especially famous for his tailored upholstery, has just released his newest collection with Roche Bobois: Rive Droite. This collection emphasizes the tastes of this young designer for natural textures, fluid design, precision and special techniques. Light, sensual, and intimate, the Rive Droite collection brings the French "art of living" by drawing on its craftsmanship spirit to create modern and sophisticated furniture.

Rive Droite collection, design by Christophe Delcourt. Oak veneer, solid oak edges, Sesame stain with medium-luster lacquer and patina, White-gold stain or Olive-green stain with medium-luster lacquer and patina, Bronze stain. Sofas, beds and armchairs in cowhide grain leather, satin finish.



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LEFT: Wisteria-covered pergolas shade the mosaic-topped tables and wrought iron chairs in an alfresco dining area. Visitors are greeted in the building at left. RIGHT: The living room of L' Antico Focolare.

orous swimming pools, wide-open views of the Niccone valley and the 10th-century Pierle castle, a minimarket filled with specialty products (including Vagli's own olive oil) and a trattoria with an exhaustive wine cellar. Folded into the base of a medieval watchtower, the trattoria I' cche c'è c'è serves bowls of *ribollita* and *panzanella* at antique tables from Arezzo.

"Rural architecture, particularly in Tuscany, has always been considered the most spontaneous and random of architecture," says Di Rosa. Farmers, he explains, added to their houses according to need: As families grew, they required more livestock, which in turn required another cart, more tools—and places to put them. "Houses expanded in this way through the years," he says. "This random devel-

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To avoid dismantling the old ceilings, surgical repairs were made from above.

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sive enclave of 21 rental properties. They range from homey studios to a luxurious three-bedroom penthouse.

Thanks to Di Rosa, it is now possible to experience a private residence, furnished and accessorized, in the most fashionable pocket of Italy—without the headaches of full-time proprietorship or the bother of making your bed. Sealing the deal are two glam-



"The structure is original," Di Rosa says of L' Uva Fragola, which dates to the 16th century. RIGHT: The kitchen. He restored the ceiling and designed the cabinets.

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ABOVE: Medieval arches highlight the trattoria in the basement of the guard tower. RIGHT: Di Rosa relaid the flagstone floor and painted the plaster walls yellow.



LEFT: "We preserved the dignity of the rural architecture," Di Rosa says of Il Salto di Gatto, which was rebuilt using stones and bricks found in the rubble. BELOW: A bedroom.

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opment is one of the more fundamental charms of Vagli."

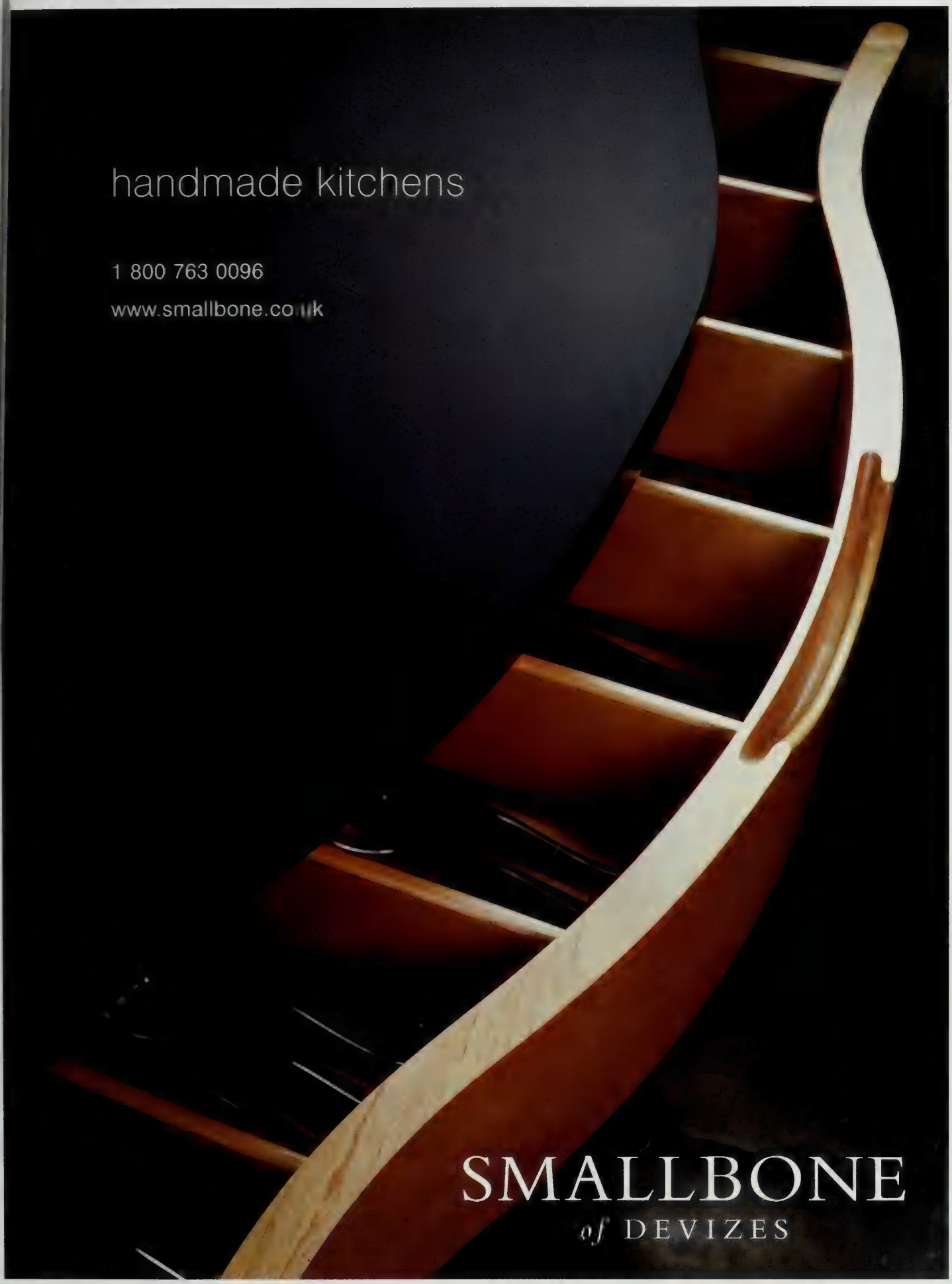
The land is another. "The restoration embraced the entire environment," he adds, "because the outside is an integral part of the hamlet's cultural and historical reality. We were very careful to only clean the terrain and to plant native species—rosemary, lavender and forsythia, as well as almond, cherry and fig trees."

Di Rosa also hewed to Vagli's past for the interiors. To achieve the slightly wavy effect he sought, multiple layers of plaster—tinted yellow, salmon, old rose, green or blue—were patiently applied to walls with a 15-inch trowel. Flagstones and handmade terra-cotta tiles are on the floors. To avoid dismantling the old beam-and-stone ceilings, surgical repairs were made from above using salvaged materials.

Most civil engineers, it seems safe to say, are uncomfortable placing a bud in a bud vase. But, relying on a practical low-maintenance mix of modern Italian upholstery fabrics and humble, pitch-perfect country antiques he found in shops in Arezzo, Siena and Florence, Di Rosa never imagined entrusting the furnishing of Borgo di Vagli to anyone but himself. He has a good eye for beds, and windows are

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BELOW AND RIGHT: L' Eremo's units, which were reconstructed on the hillside, "appear to have been built randomly and over time," says Di Rosa. "That's one of Vagli's charms."

BOTTOM: A pool was installed on the hamlet's highest terrace "to be in the heart of nature," Di Rosa notes. "Guests like to walk up there to take in the breathtaking view."





"Rural architecture in Tuscany has always been considered the most spontaneous and random of architecture."

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modestly draped in hand-embroidered linen.

"To own outright in Tuscany nowadays is virtually impossible," explains Di Rosa. "There's very little for sale, and artisans and materials are at a premium. Even people who manage to find something and are able to commit to a restoration can't use their houses enough to justify the investment. The simple solution is a rental property."

Some will pay anything, of course, to have someone else deal with the large cast of functionaries and miles of red tape involved in such a project. "All the heirs of Vagli's owners had to be tracked down—when we signed the notarial deed, there must have been 40 people in the room," recalls Di Rosa. "And it took me nearly three years to get all the approvals I needed from the town hall in Cortona—a long time, even for a famously bureaucratic country like Italy. But the waiting paid off, and not for the reason you might think. Vagli was an opportunity *not* to create my own architectural world. Everything was already there." □

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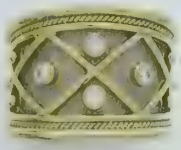
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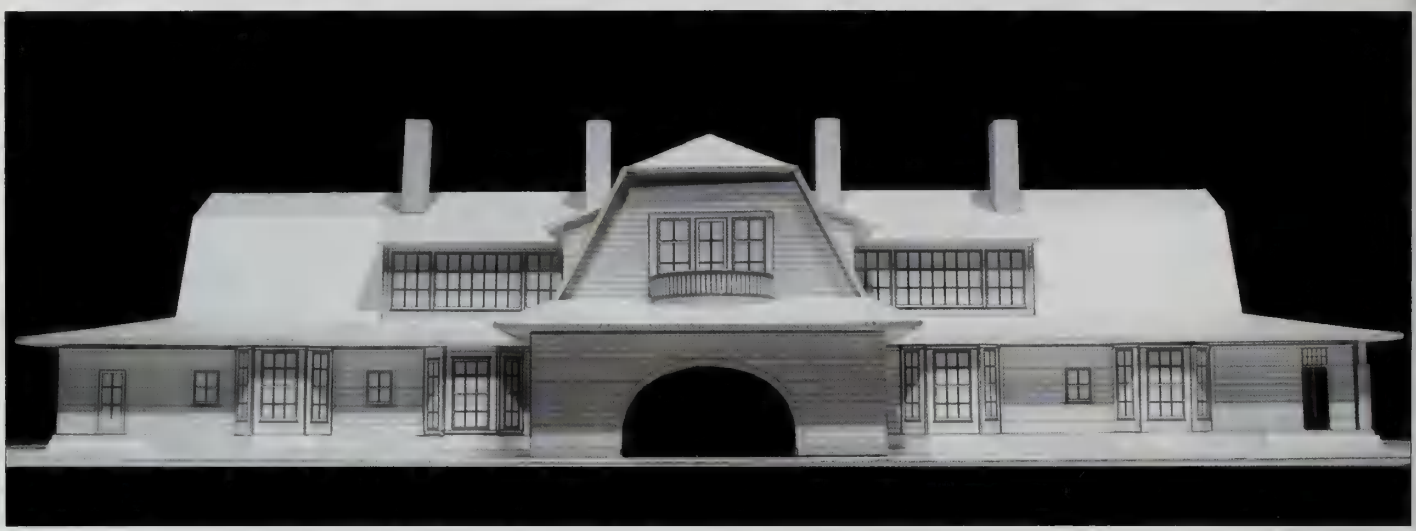
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A House to Hold the Land

An Expansive Vision for a Rural Parcel in Sagaponack, New York

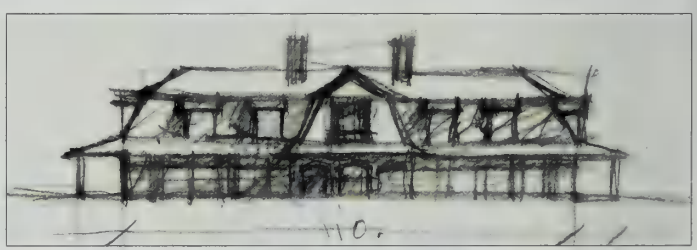
Architecture by Cooper, Robertson & Partners/Text by Therese Bissell



DESIGNING A BUILDING with no intention of ever seeing it through construction has been the province, and prerogative, of "paper architects": theorists, academics, those who might set the design world ablaze through the sheer incandescence of their draftsmanship. Piranesi had little sway as an architect—yet his etchings of romanticized interiors and vistas, displaying exquisite gifts for both fantasy and delineation, freed the imaginations of 18th-century builders. Le Corbusier's portfolio of early sketches made such a splash in the 1920s that subsequent unrealized projects, published internationally, were easily as influential as his built work.

The parallel universe of paper architecture aside, when an architect designs an actual building for an actual client and an actual site, and it does not reach completion, something more than just a seductive exercise is remaindered to the designer's archives. "There is a definite sense of loss," architect Jaquelin T. Robertson acknowledges. "It's easy to get caught up in the geometry, in the pattern on the page—certainly, elevations and plans

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An 18,000-square-foot house by Cooper, Robertson & Partners was scheduled for a rural site in Sagaponack, New York. TOP: A scale model of the north entrance.

ABOVE: The symmetrical north façade in an early sketch. LEFT: A model of the 18-acre property shows the house and a separate structure with a pool-house and a garage.

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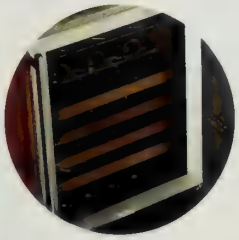
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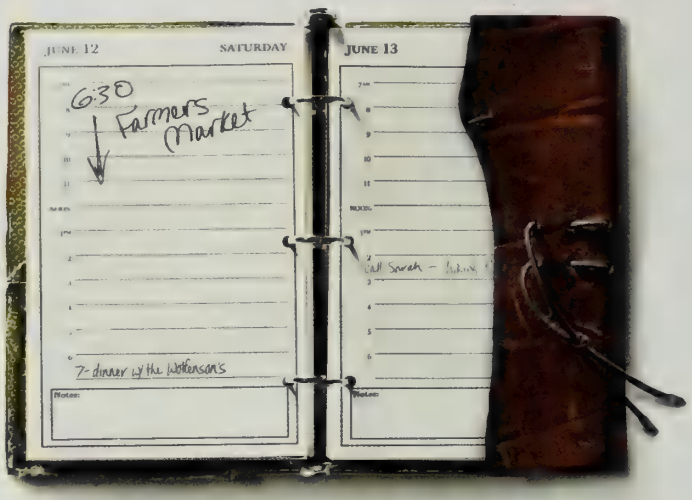


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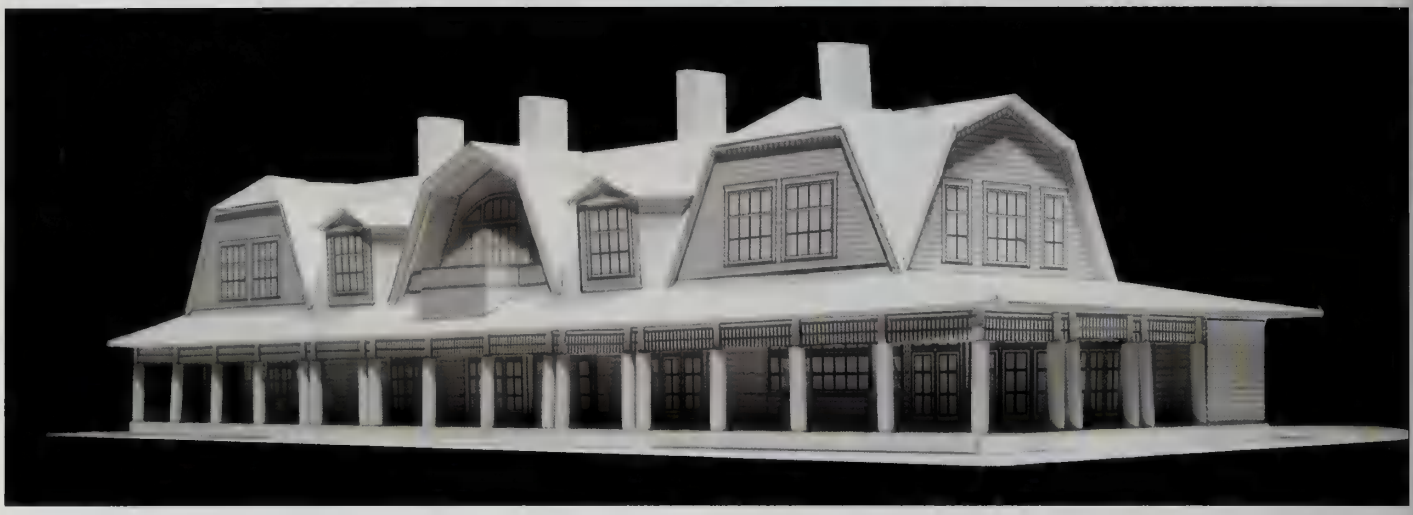
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and sections have their own art. But you can't confuse drawings with the real thing.

"A house isn't really understandable until it settles into the site: until it's built, furnished and lived in for four or five years. The reality is not on paper but in how a building sits on the land—how it relates to trees, to slopes, to water, to gardens."

Manhattan-based Cooper, Robertson & Partners was retained to create a summer and weekend residence on an 18-acre former potato farm in Sagaponack, New York. Robertson, principal in charge, and project architect John R. Kirk designed the house around the programmatic specifications of a young family. When those requirements suddenly changed during design development, the house became emblematic of the family's altered course, and thus unbuildable in the mind of the client.

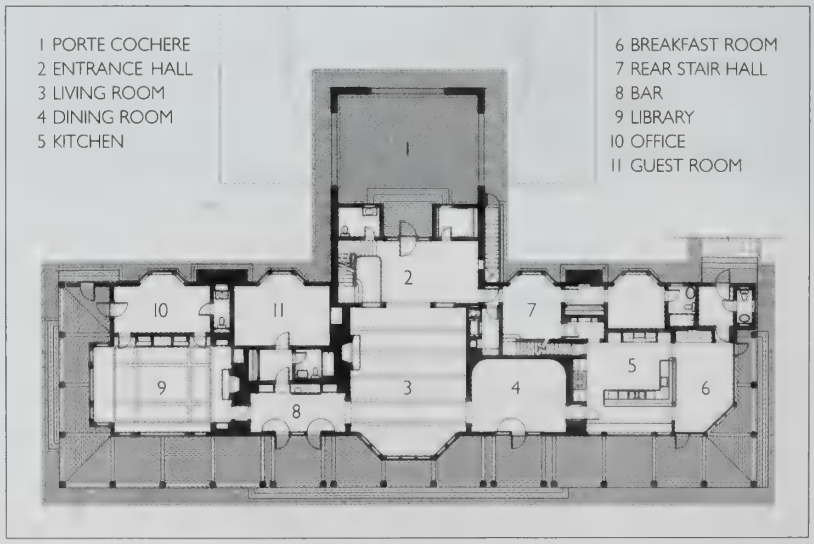
The property lies amid acres of agricultural reserves on eastern Long Island, whose topographic mien is mostly one of flat expanses and open fields. In their site plan, the architects fashioned an agrarian compound with a perimeter hedgerow to reinforce and enhance the larger setting—and used the breadth of that landscape as a datum for the proportions and scale of the building. "The house needed to hold the land," Kirk points out. "A cottage on this property would look like a thumbtack."

Encasing 18 rooms in 18,000 square feet, the structure is a T-shaped scheme with two main spaces (porte cochere and living room) in the central axis. The essence of the plan is the visual "straight shot" from the entrance hall through the living room and out past a

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"It's important to control the machine: to eliminate any bloat that compromises the beauty of traditional architecture."





Top and Above: Beneath the Dutch gambrel roof on the south side are varied dormers and a wraparound porch with mannered Tuscan columns and fretwork screens.

Left: The axial plan "was decided upon almost on a whim," says project architect John R. Kirk. "The goal was to create an agrarian compound to enhance the setting."

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Unbuilt Houses

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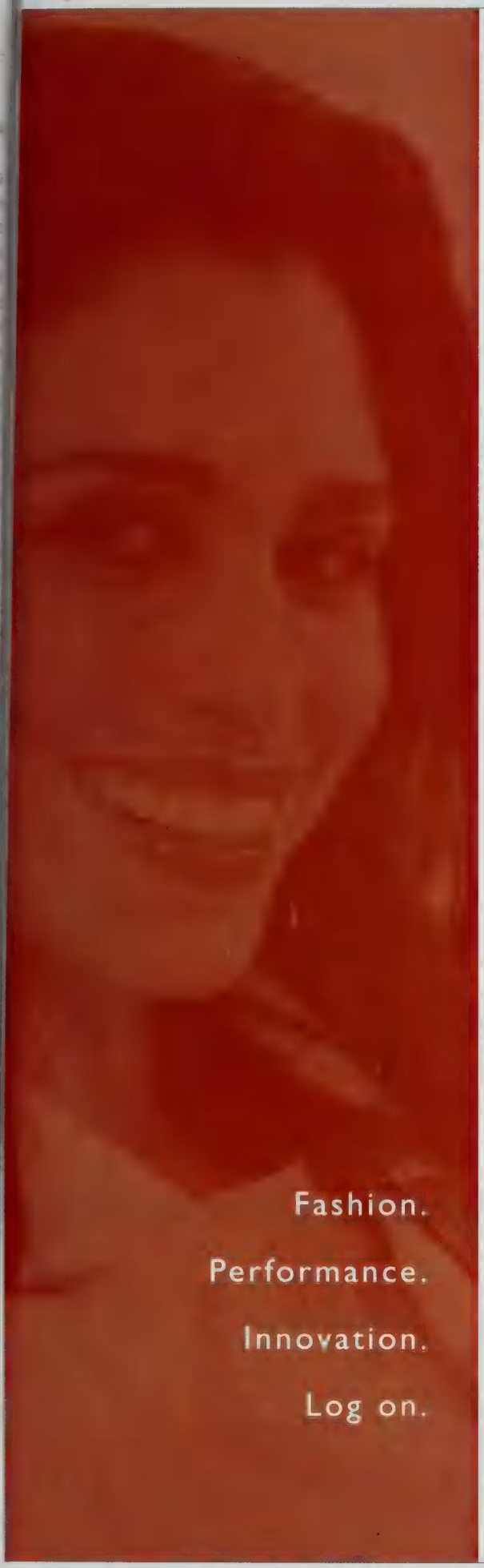
wide wraparound porch to the lawn and wildflower meadow.

The elevations are defined by the massive Dutch gambrel roof and by three dormers on the southern side and the cutaway arch of the porte cochere—under its own prominent gambrel roof—on the northern, formal side. (The arch, in this rectilinear amalgam of Dutch colonial and Shingle styles, is an eye grabber from east and west vantage points as well.) Wood shingle cladding rolls seamlessly across the roof and deep overhangs and, in a banding pattern that echoes the window graphic, establishes a thematic element apart from the repetitive forms of the building itself.

Each of the primary living spaces on the first floor opens directly onto the colonnaded porch, which is carved out of the body of the building and supports the overhead roof massing. The second floor is actually situated in the roof ("A virtue of the gambrel shape," notes Kirk, "is that it's habitable"). Children's wings occupy gambrel dormers at either end of the house; the south-facing master suite commands the central, balconied dormer, which lies opposite the guest suite/playroom atop the porte cochere.

"Houses today must accommodate big programs and big desires," says Kirk. "It's important to control the machine: to allow for all the modern functional imperatives while eliminating any bloat that compromises the beauty of traditional architecture." The rooms are arranged en suite, with no corridors, so that each area receives natural light and can work in various ways. "Nowhere in the house would you feel like you're simply between two spaces," he says. "You'd always be somewhere that has a quality all its own."

Frank Lloyd Wright amassed some 200 unbuilt residential designs in his career and never pretended to be sanguine about the ones that got away ("office tragedies" was his characteristically vivid term). John Kirk, however, takes the longer view. "Everything you do becomes repertoire," he explains. "It's all about the architectural ordering systems and the relationship of one space to another. Maybe that relationship doesn't make its way back into another design verbatim, but it had its moment and will, in some iteration, have another." □



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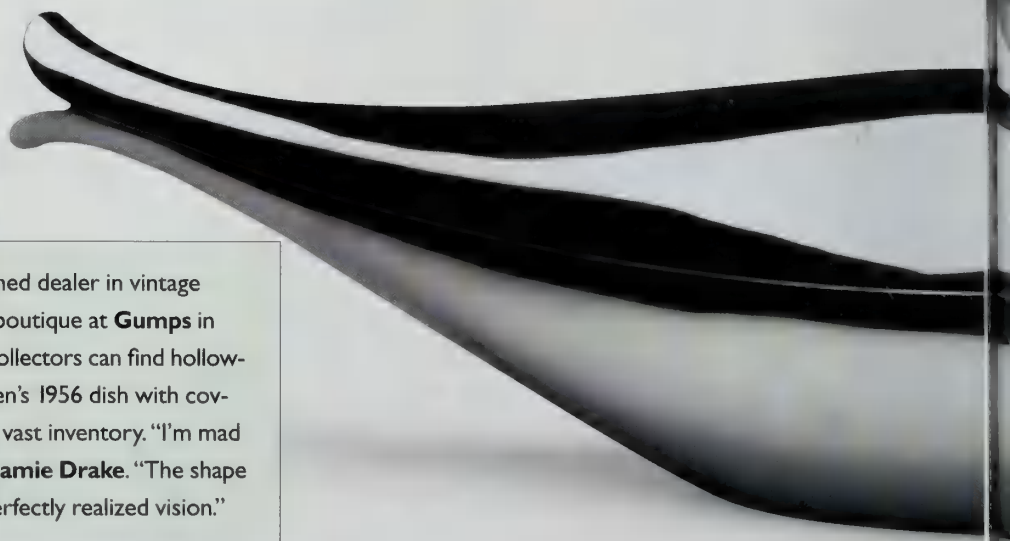


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Tortola, a cotton print from Cowtan & Tout (212-647-6900), features clusters of coral and shells on broad bands of color. The design is shown here in blue and is also available in fern and red.

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In the shop are a circa 1870 English captain's chair and an 1890 Chinese garden seat, right.

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Phaeton #609. Coucou Gray over Kristall Gray leather. Equipped with a 335 horsepower V8, all-wheel drive, and a 4-zone climate-control system, all standard. Purchased by Carol Duren of Savannah, Georgia, whose only disappointment to date was the day she saw another Phaeton while leaving her local market, because she "liked having the only one in town."

The Phaeton, from Volkswagen. *Starting at* $66,950.† **Drivers wanted.**

†2004 Phaeton W8 shown. Some features may be different for 2005. *Based on VWoA 2004 sales figures. †Base MSRP of $66,950 for U.S. 2005 Phaeton V8. Price excludes taxes, title, license, destination charges, insurance, and optional equipment charges. Dealer sets actual price. The Phaeton is available in limited quantities at select Volkswagen dealers. See dealer for details.



Tassel-Tied

A keen interest in interior design prompted **Janet Yonaty** to try her hand at creating trims and then open a showroom in Los Angeles. "Each piece elicits the kind of excitement one feels when stumbling upon the perfect find," says **Sally Sirkin Lewis**. "Antique trims are my inspiration. I reinterpret these in modern-day colors," Yonaty explains. Now the collection can also be found at J. Robert Scott (877-207-5130) in New York, Chicago and London.

Janet Yonaty Inc. Textiles & Trims
8642 Melrose Ave.
West Hollywood, CA 90069
310-659-5422

Palm Beach Fine Art & Antiques Fair

During the winter people from Latin America, Europe and all over the United States visit Palm Beach, and the fair brings dealers, many of whom rarely come to the States, to them," says **Mario Buatta**, co-chairman of this year's fair, to be held from Saturday, February 5, through Sunday, February 13. Curators from institutions such as the J. Paul Getty Museum, Boston's Museum of Fine Arts and the National Gallery in Washington, D.C., vetted participating dealers. The high-quality offerings range from antiquities (such as a Tang Dynasty Lokapala, below left, from Vanderven & Vanderven in the Netherlands) to Renaissance gold-ground paintings, Spanish colonial art objects, fine art and furniture from the 18th, 19th and 20th centuries (including a Swedish cabinet by Erik Gunnar Asplund, below, from Barry Friedman, New York) and Harry Winston jewelry.

Palm Beach County Convention Center, 650 Okeechobee Blvd.
West Palm Beach, FL 33401, 561-209-1338; www.palmbeachfair.com

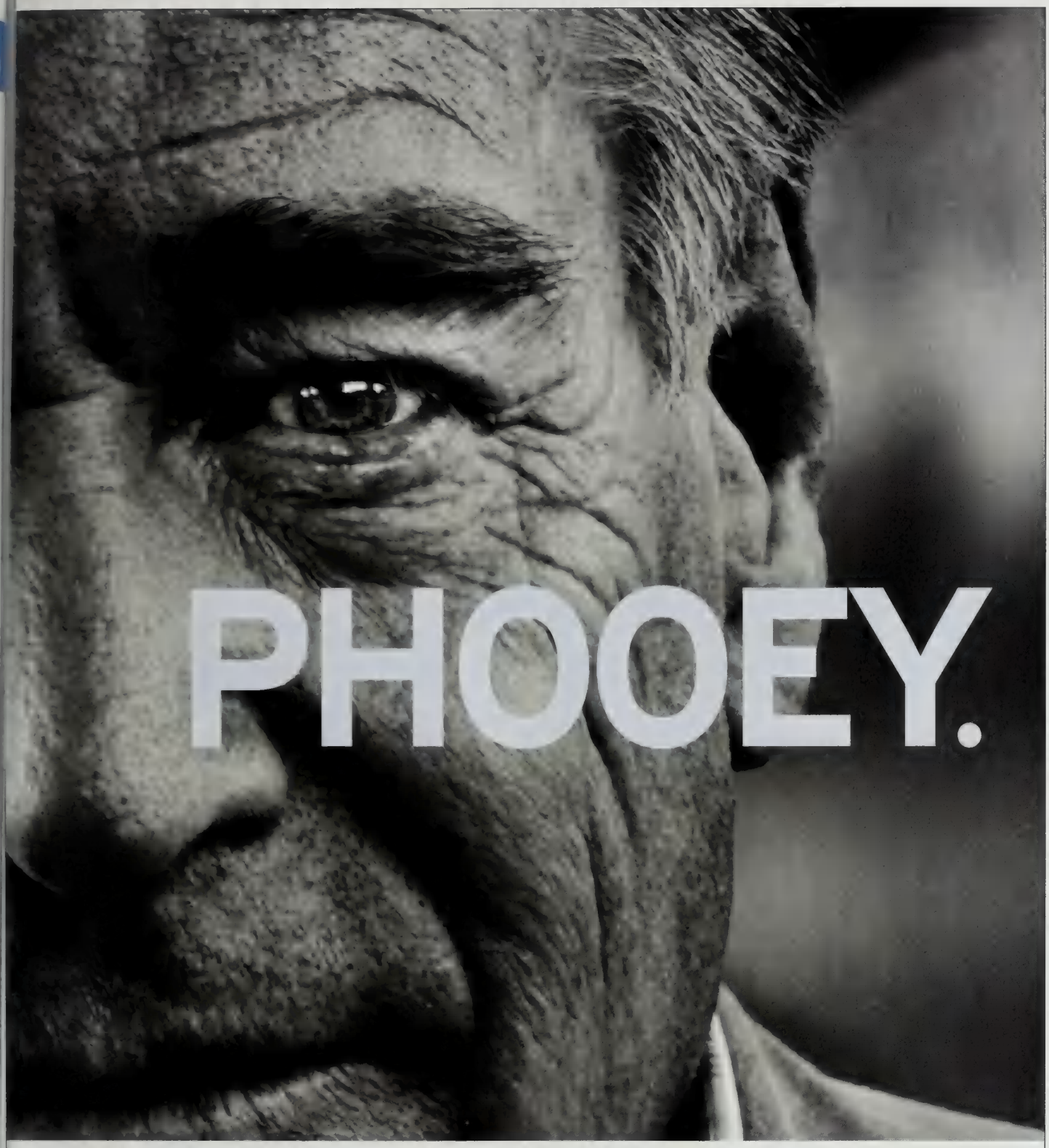






A 1776 French snuffbox by Pierre-François Drais, far right, is from Fijnaut & Paol, Amsterdam, a first-time dealer at the fair.

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Decorative Arts in San Francisco

Antonio's Antiques has been a West Coast destination for seekers of 17th-, 18th- and 19th-century Italian furniture for more than 40 years. "The Italian pieces are exceptional, and there are fabulous antiques from all over Europe in Antonio Mariani's San Francisco shops—they're treasure troves," says **Donna Livingston** (left, looking at a late-18th-century table in the Bryant Street shop).

Antonio's Antiques, 701 Bryant St., San Francisco, CA 94107
415-781-1737; www.antoniosantiques.com





A circa 1800 chest, left, is from Italy. Marquetry embellishes a 1750s Dutch desk, above.

Harry Schnaper *says, "The popularity of campaign furniture is a direct result of today's emphasis on clean lines and simple forms. One can use a traditional element and still remain casual or contemporary."*



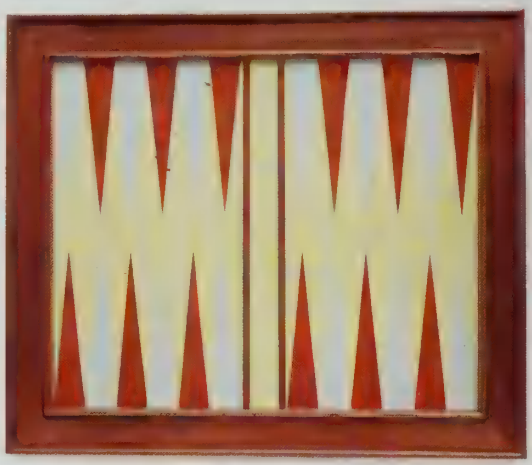
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Unreal, Exotic and Over the Top

Mary Kuzma is an amazing artist and faux finisher," says **Laura Hunt** (left, in the studio with Kuzma, left, discussing options for a range of backgammon sets). She is always experimenting with exotic faux finishes—shagreen and parchment are specialties—and applies them to panels, screens, furniture and accessories. "We do anything faux. No request is too odd for my team," says Kuzma. To the trade.

Mary Kuzma Finishing, 118 N. 11th St.
Brooklyn, NY 11211; 718-388-8577

"I find wonderful hardware here—whatever a project might need," says Kimberly Williams.



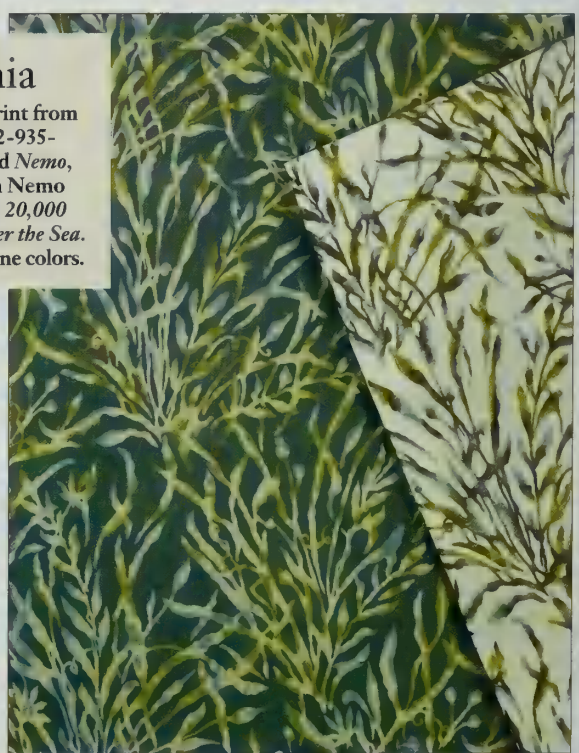
Fabulous Fixtures

A pewter sink on a wrought iron stand is from **Victoria Speciality Hardware**, "the shop with the best selection of unique and distinctive designer fixtures on Vancouver Island," says **Kimberly Williams**.

Victoria Speciality Hardware Ltd.
1990 Oak Bay Ave., Victoria, BC V8R 1E2
Canada; 888-274-6779

Donghia

A seaweed print from Donghia (212-935-3713) is called *Nemo*, after Captain Nemo from the tale *20,000 Leagues Under the Sea*. It comes in nine colors.



continued on page 110

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Industrial objects include a circa 1880 French iron wheel.



An 1850s walnut folding chair, with a leather seat, is from France.



Antique Chic in Los Angeles

Designers often comment that my shop in Los Angeles has a very European-antiques-dealer feel," says Lee Stanton. There is the shop, with its collection of 17th-, 18th- and 19th-century furniture and accessories, a courtyard displaying antique garden furniture, fountains and architectural elements (above), and a pied-à-terre at the rear. "I walked through the door and said, 'Wow!' " raves **Marjorie Shushan**.

Lee Stanton Antiques, 769 N. La Cienega Blvd.
Los Angeles, CA 90069, 310-855-9800; www.leestanton.com

Bright and Beautiful

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Ellen Kennon, 10164 Trails End, Saint Francisville, LA 70775
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Wit and Whimsy

Intaglio by White Webb is a new line of furnishings available this spring at **Hollyhock** in West Hollywood (310-777-0100; www.hollyhockinc.com). "We created the pieces using monumentally enlarged 18th- and 19th-century engravings that are silk-screened onto wood forms," explains **Matthew White** (below, left, with cocreator **Frank Webb** and several items from their line). "The effect is whimsical—all the pieces add humor to a serious interior and a historical reference to a modern setting," says Webb.





At Home on the East Coast

It's a very uplifting place to shop," **William Hodgins** says of **Coast**. "There are so many attractive things to look at, think about and be inspired by." Inside a light and airy restored train station in Beverly Farms, Massachusetts, the mix of antique and contemporary furniture and accessories, selected by owner Paul Gaucher, includes everything from custom sofas, dog beds and lighting to bath linens, porcelain and books (above). "The canine-oriented things are fun to see, and the card collection is wonderful," says Hodgins.

Coast
3 Oak St.
Beverly Farms, MA 01915
978-927-8800



A ceramic lamp is one of 18 Paris Lighting designs at Coast.

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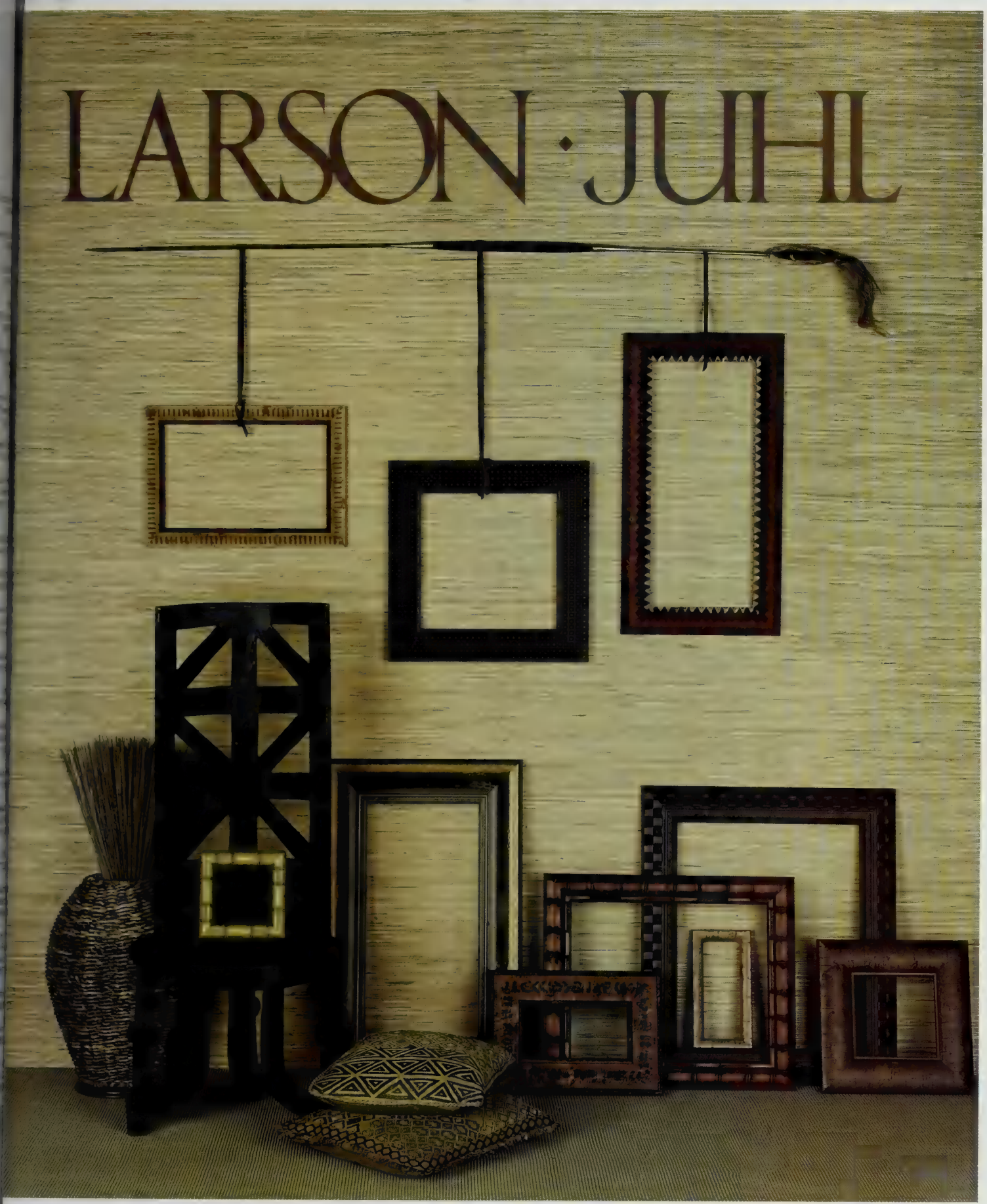


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Juan Montoya

From Bogotá to New York with Creativity and Drive

By Nicholas von Hoffman

"I don't see this as a job," New York–based interior designer Juan Montoya (right) says of his work. "It's an artistic endeavor, not a formula. Every space is a new beginning."

BELOW: Montoya integrated a pair of gilt-bronze chandeliers by Jean Royère and his clients' collection of African artworks into the library of their Manhattan apartment.



I ALWAYS FANTASIZED ABOUT being in the United States," says Juan Montoya. The idea of coming to this country from Bogotá, Colombia, where he grew up, struck him early in his boyhood, but only as a vague possibility.

Nevertheless, Montoya believed that "destiny would bring me to this country." But if some people are drawn to the United States because of failure, frustration and blocked opportunities where they grew up, Montoya was not one of them. His great-grandfather was a novelist whose most successful book was translated into more than 10 languages, and his father was a diplomat who came from a diplomatic family.

His recollections of making art begin early. His mother saw that he had an interest in painting and arranged for him to take classes. "They were always outside, never inside," he says. He learned with an artist's eye about "structure, color and tone." During those years Montoya first displayed the talents he would later use. "I started making cardboard houses; they had two or three garages. I'd bring my friends and tell them that they could buy one. I'd also include the furnishings." For some of them he did everything—the sofa, the chairs, the tables. "I remember that time of my life being very happy."



His high school yearbook gives the impression of a young man destined for law school. But he explains that it was really a friend who was aiming for the bar and sweeping Montoya along with him. Instead, he chose architecture school, where he finished almost all of the required five years and then dropped out.

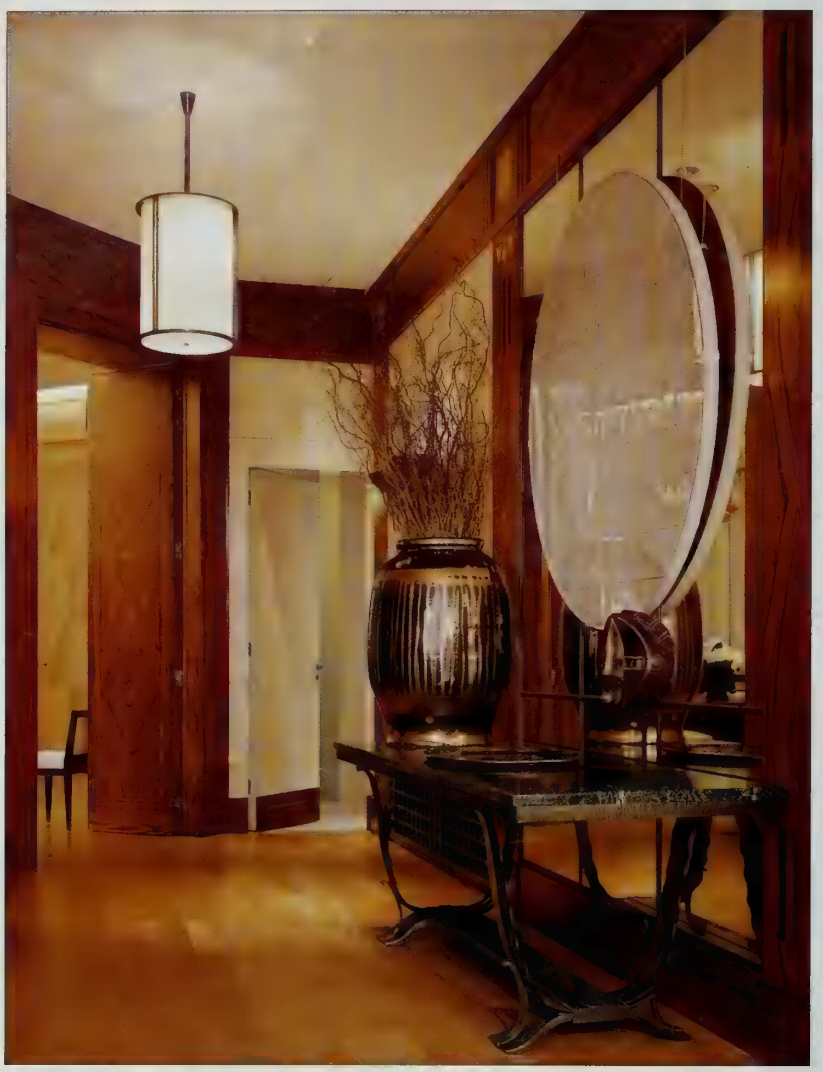
The reason, he says, was a need to get out of a very tra-

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ABOVE: Of an apartment on the Bois de Boulogne, he says, "My client wanted a place that looked Parisian. I used Art Déco pieces and a combination of wood and parchment."

RIGHT: For the great room at the Hampton Designer Showhouse at Villa Maria in 2002, the designer created "large-scale pieces to make it very comfortable, not crowded."

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ditional family. He came to the United States, planning to explore the country for six months or a year. Montoya's exploration of America has lasted almost 30 years.

The start wasn't easy. He had no money and didn't speak English. To learn the language, he turned to television. "I lived with an aunt in Queens, and I'd watch Johnny Carson at night," he says. "It sounds silly, but Carson had an incredible knowledge of English."

To keep body and soul together, he worked in advertising doing pasteup. He also took free art courses offered at the Metropolitan Museum, where, he recalls, the lecturer had the inestimable advantage of standing in front of the very El Greco whose elements he was discussing.

Even so, he had lonesome moments, and money was tight: "I missed my family. I'd been very close to them and had had all the comforts in life. Here I was, sacrificing myself and saving every penny so I could do something else."

Then Montoya's life took a detour. "I had gotten a job with Western Union International. They asked me to open the market in South America. It was so successful that they

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BELOW: Montoya used straw and suede in his bedroom in New York, noting, "You have to rethink tradition if you want to renew it." (See *Architectural Digest*, September 1997.)




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offered me a job in Spain. I was 22, and they offered me a position that would pay for a driver." Montoya was tempted, but, he says, "I spoke to a friend, and he asked me, 'Is that what you really want to do?' I thought about it for a long time before I made the decision to leave the company and go back to school. So far I have never regretted it."

The rewards and value system at New York's Parsons School of Design were vastly different from those of a big corporation. "When I entered Parsons," he explains, "they said, 'These careers don't necessarily mean that you'll have a secure income.' That sounded difficult, but it didn't bother me." Moneymaking, he says, "was not my intention."

After graduation, Montoya landed his first commission with the help of his girlfriend, who was in public relations and had a client looking for someone to do his apartment in Paris. Montoya had no previous commissions to show, but he got the job. "I was alone. I had no assistant, nothing. It was an enjoyable relationship as well as financially rewarding." The project allowed him to stay on in Paris, but it did not lead to more work. He ended up in Italy working for a furniture company, where he gained valuable experience, but it was a dead end. He got a letter from a friend cautioning him that his expat existence was taking him nowhere, a warning that, the designer says, made him decide to return to the United States.

The job he came back to could not have been a more improbable launching pad for a successful career as an interior designer. He went to work for a small company that designed offices for dentists. The owner was an architect whose partner bought the equipment.

Designing these offices demanded the closest attention to detail, and Montoya was so good at the work and attracted so much business that he wound up with a staff of 15. The job ended abruptly the day his boss called him in and said, "I don't need your services anymore." The reason he was given the sack, Montoya surmises, was jealousy.

So Montoya went home to draw his unemployment compensation. But, he says, "the doctors started calling me!" At first he referred them to his old firm, but they would tell him, "I want you, and it's my money." And he was on his way.

> Montoya learned with an artist's eye about "structure, color and tone."

Today Montoya has a staff that fluctuates between 12 and 14 people and a payroll large enough to cause him to think about "how I am going to get the next check." Other factors in the work are also a source of tension. "I am a detail person 100 percent, and I find that some people, especially contractors and people in the trades, are not always on the same page. They don't necessarily care about what they do. I get good service in Europe, except that there they take their time. Here it is trouble with quality and control."

With all that Juan Montoya has done, there are projects he still looks forward to. "I have done a plane, a boat, but I want to do a restaurant. I want to do a hospital, and I'd like to do a church." Given his tenacity, without a doubt, he will. □


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Louis Kahn Remembered

The Architect's Inspired Korman House Is Restored in Pennsylvania

Restoration Architecture by
Joan Pierpoline of studio IntraMuros
Text by Alexander Gorlin
Photography by Matt Wargo



LOUIS KAHN WAS WELL known for his monumental civic and institutional architecture that combined a profound poetic sensibility with a strict use of geometry and materials. The open court of the Salk Institute in La Jolla, California, framing the Pacific Ocean; the magical light of the Kimbell Art Museum in Fort Worth, Texas; and the great library at Phillips Exeter Academy in New Hampshire come to mind as some of the best examples of his work.

Kahn designed houses only reluctantly, and the Korman House in Fort Washington, Pennsylvania, was no exception. The client, Steven Korman, a home builder near Philadelphia, asked Kahn five times before he accepted the commission. Kahn was over 70 and in the midst of the construction of the National Assembly Building in Dhaka, Bangladesh. This was his last house, and it is a masterpiece that synthesized many of the themes of his career: the creation of space with structure and light, the clear distinction between materials, and a deep sense of order. Steven Kor-

ABOVE: Considered Louis Kahn's finest residential project, the cypress-clad Korman House, in Fort Washington, Pennsylvania, was completed in 1973, just before his death.



Eastern light floods the living room, in which oak-framed windows overlook fields at the rear of the house. Harriet Pattison did the landscaping. The oil is by Elaine Kurtz. Steinway piano. Dolma carpet. Armani Casa table.



The house is an elegant series of sturdily built pavilions of wood and glass, at once a rustic camp and a half-timbered house.

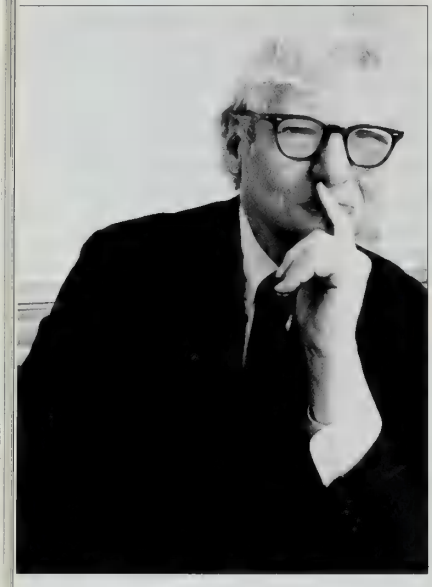
ly rolling meadow and forest, the Korman House is a model of rigorous restraint that enhances one's experience of the beauty of the site.

Kahn spoke mysteriously about architecture, often using such gnomic utterances as "silence and light" or a "treasury of shadows" or asking what or where a brick wanted to be. His work was thoroughly modern but based on classical principles of symmetry and proportion. As with Palladio's buildings, the simplicity of his architecture was animated through the changing light and seasons, and, like minimalist sculpture, the forms shifted as one walked around them in space.

Recently restored by Joan Pierpoline, of studio IntraMuros, and redecorated by Nicholas Cardone, with perfectly scaled and toned furniture, the house is radiant once again.

It is set in a vast open field, surrounded by forest, that for Kahn recalled the "African savanna." This Serengeti on the Main Line was a metaphor of

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Built for Steven Korman, his wife and their three children, the residence was designed by Kahn to reflect the family's needs. ABOVE LEFT: The balcony off the master bedroom.

FAR LEFT: A 1971 Hans Namuth portrait of Kahn. LEFT: The dining room expresses Kahn's interest in using distinctive materials and exploring both order and asymmetry.

man explains that he admired Kahn's work for its simplicity, desiring a house that had integrity without ostentation. Korman had three sons, and today his eldest, Larry, and his wife, Korin, live in the house that Larry was raised in. In contrast to the typical McMansion that could have been built on the 80 acres of gent-


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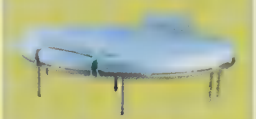
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PATENT PENDING



LEFT: For the breakfast area in the kitchen, Kahn created an intimate, low-ceilinged pavilion that—in a principal theme of his architecture—connects to the environment.

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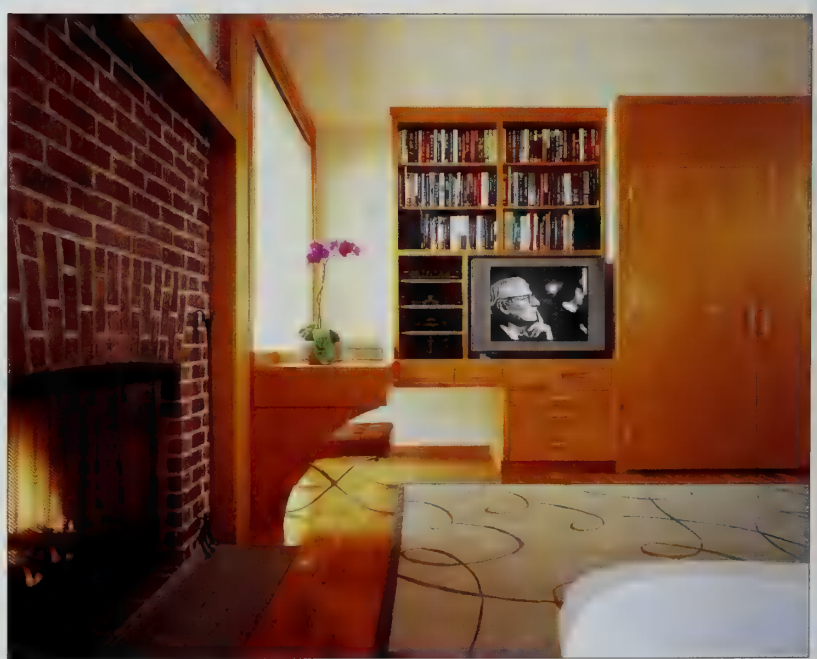
his chosen task to distill architecture to its essence, imagining the house as a primal shelter. Kahn spoke of the room as the beginning of architecture, and the Korman House is an elegant series of sturdily built pavilions of wood and glass, at once a rustic camp and a half-timbered house set between three enormous fireplaces.

One approaches the house down a long curving driveway, with a glimpse of what appear to be three wooden towers rising between the trees to greet the visitor. Through the kitchen breakfast pavilion are views of the field beyond. Kahn's love of materials is immediately evident in the cypress walls, oak windows and Douglas fir columns and beams that frame the house.

To the left of the vestibule, the light of the meadow dramatically pulls one into the double-height great room that embraces both the living and dining areas, separated by a low oak partition and anchored on both sides by large brick fireplaces. The dining area is a room within a room, an inglenook that is more of a cave from which to view the distant horizon of the forest edge. Walls are wood or plaster set within structural frames of fir. Great architecture always holds surprises, and Kahn does not disappoint: Both fireplaces are off-center. One can

continued on page 134





ABOVE: The central, freestanding fir-and-oak stair leads from the entrance hall to the five bedrooms. Views of the pool and the tennis court can be seen from the landings. Joan Pierpoline, of studio IntraMuros, completed the restoration of the 6,600-square-foot house. RIGHT: The master bedroom. Tufenkian Tibetan carpet.



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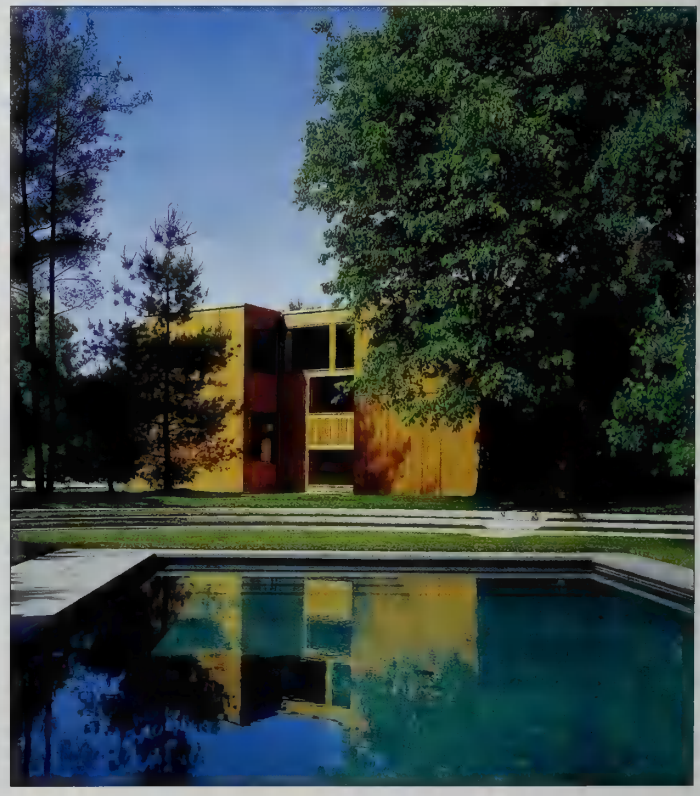
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21-41-30



ABOVE: On the northeast façade, the articulated chimneys soar over the gridded wood structure, in contrast to the more horizontal frame. The sculpture is by Paul Sisko.

RIGHT: Three elongated, arching steps separate the southwest "block" of the house, containing the bedrooms and the central stair, from the swimming pool.



continued from page 130

sit in the inglenook to enjoy the fire, while the large-scale fireplaces illuminate and warm the entire great room. Kahn and landscape architect Harriet Pattison brought the lawn directly up to the large panes of glass that create immediacy to the meadow, a literal extension of the interior.

At the heart of the house is a magnificently detailed fir-and-oak stair that gives the Shakers a run for their money. Due to its marvelous scale and materiality, and because it has numerous places to stand and linger, it became the family center, rather than a stair simply to run up and down. Upstairs are four modest bedrooms and a master bedroom whose focus is another huge fireplace that is set back to lighten its mass and allow for views of the outside. Alongside is a small balcony under a wooden trellis that looks out over the fields and forest. From this perch, one can imagine a lion or a hyena emerging from the savanna, confident of the security provided by this house so firmly rooted in the earth. □

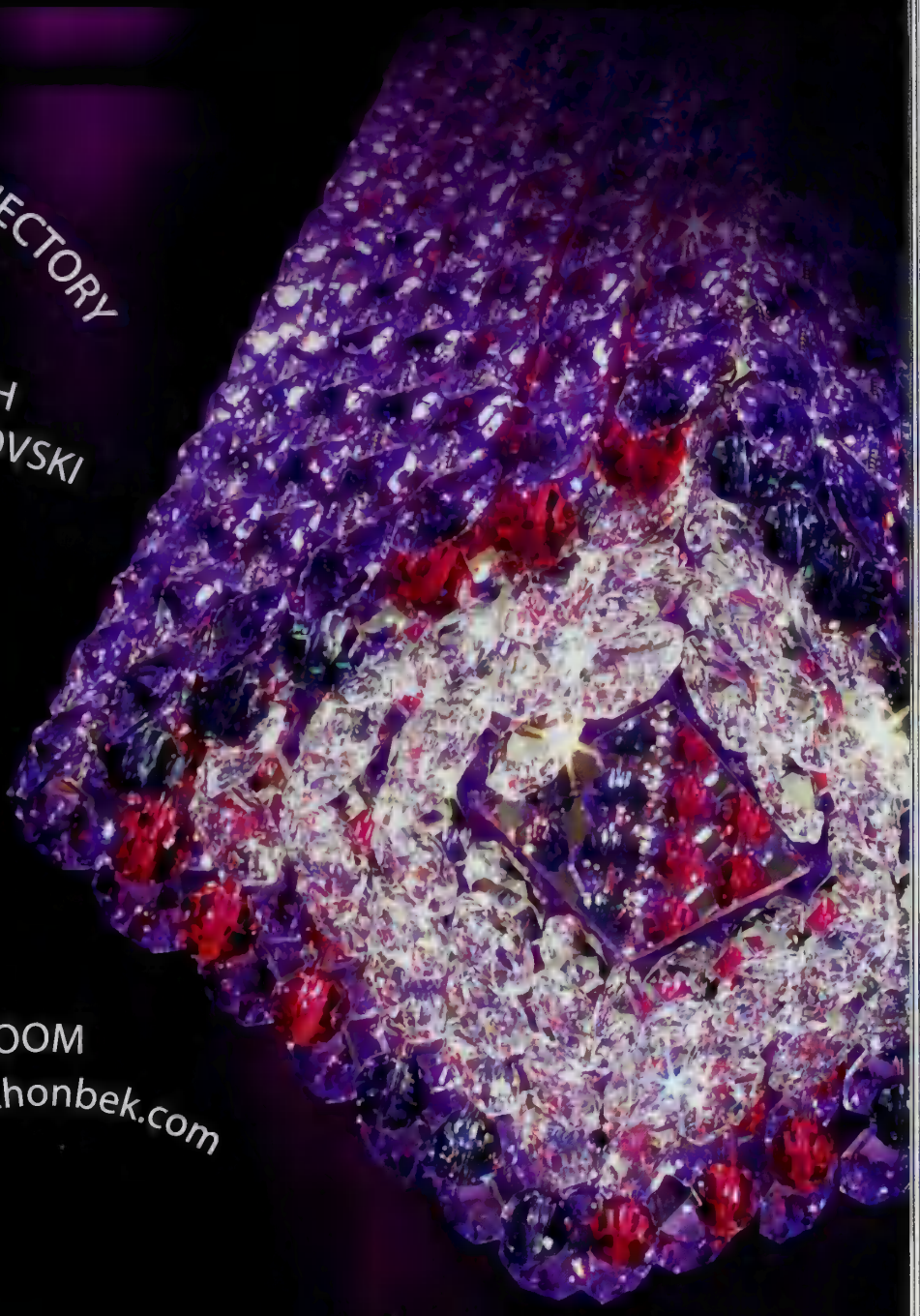
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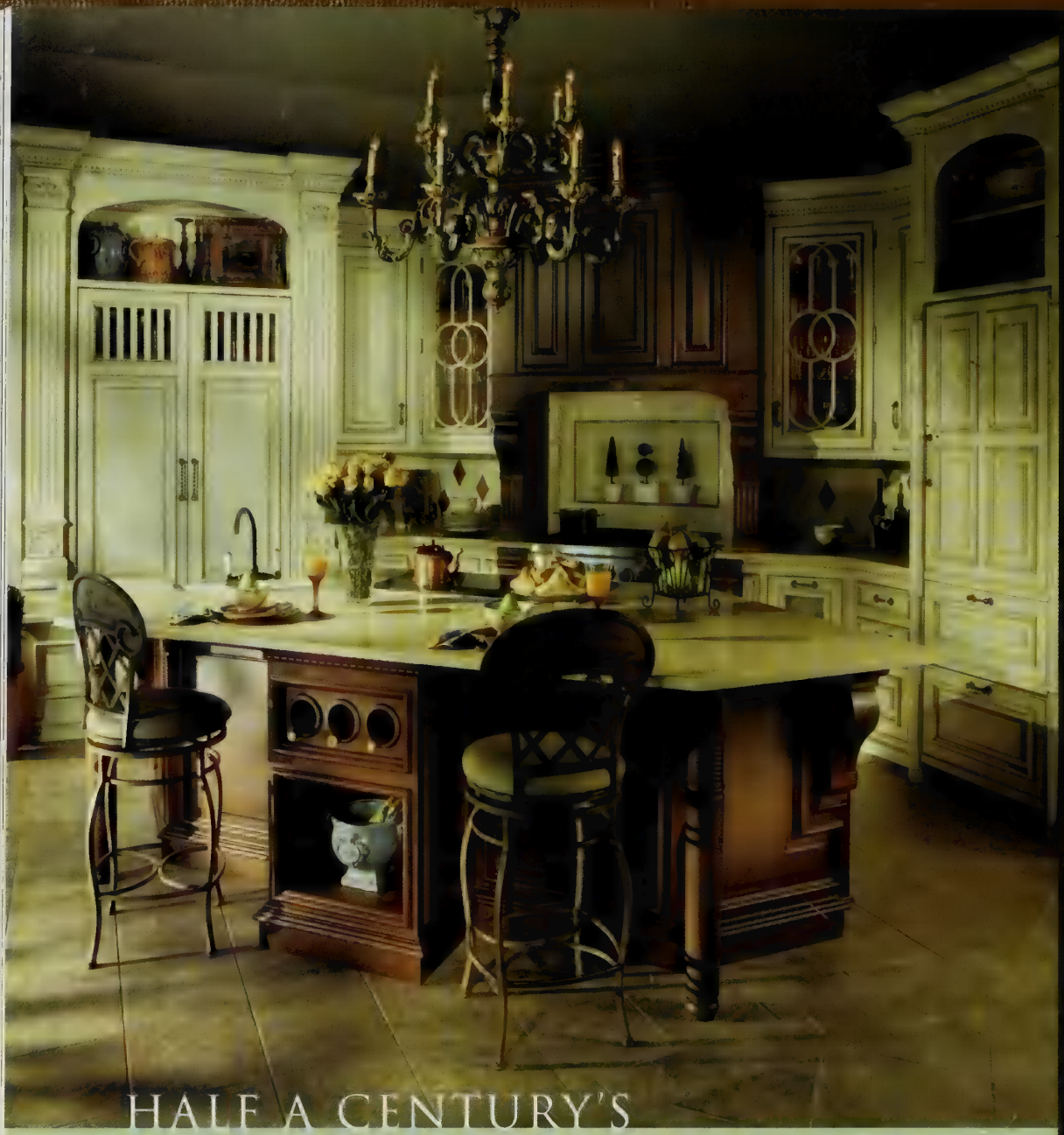
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Scottsdale ArtWalk

In the heart of the West lies Scottsdale, Arizona—

a charismatic city positively packed with art, cultural experiences and scenic attractions to spare. With an astounding 125+ art galleries and museums, 600 restaurants, and 63 resorts and hotels, it's no wonder Scottsdale attracts millions of visitors every year.

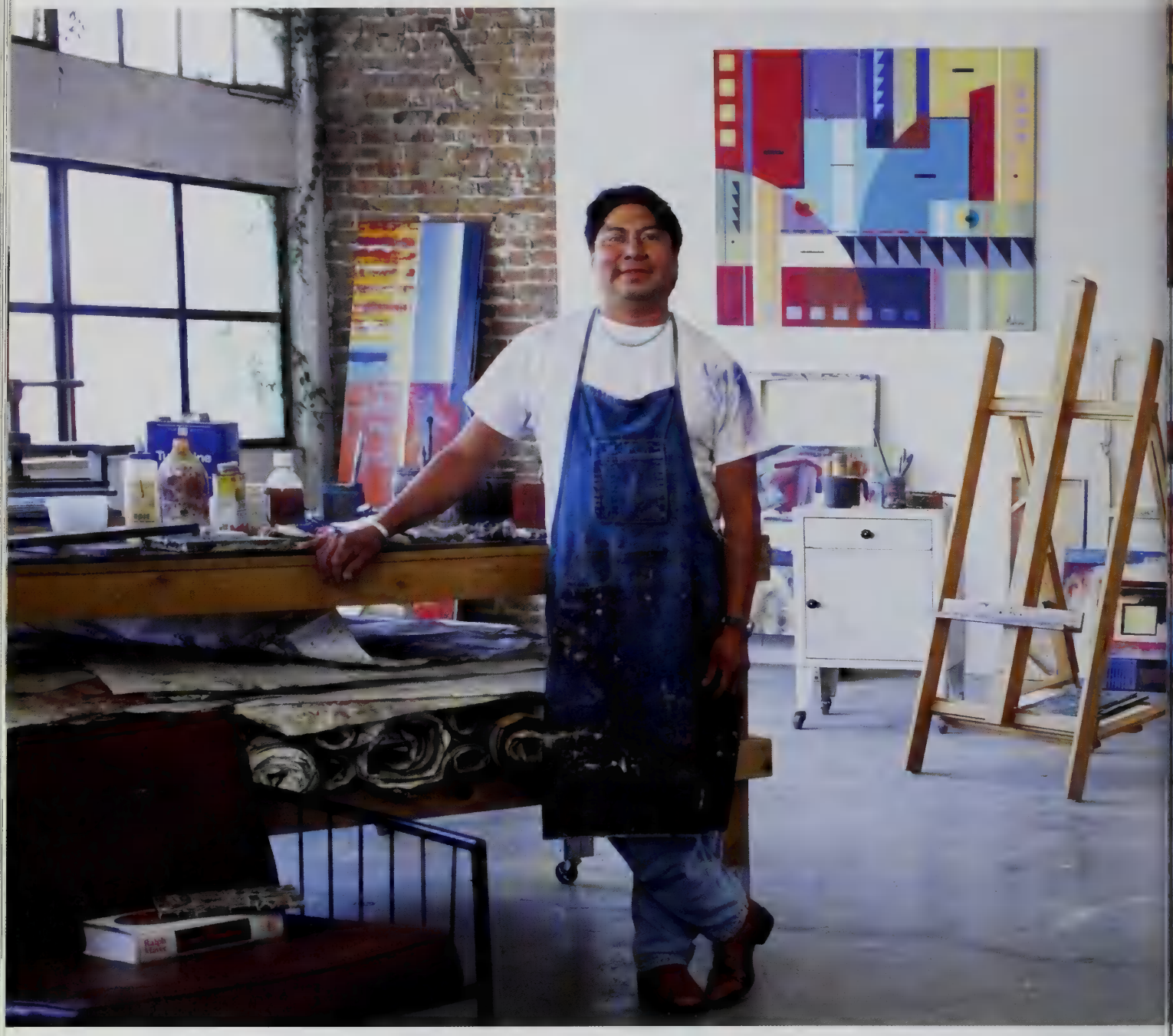
The arts take center stage in Downtown Scottsdale, where four unique districts, each with its own ambience, entice visitors. The Fifth Avenue Shopping District is replete with upscale boutiques, galleries and restaurants. The shops, saloons and bistros of Old Town, where Scottsdale began more than 100 years ago, are peppered with traditional Old West flavor. The world's premier sources for arts and antiques, specialty bookstores and design studios are found in the Main Street Arts & Antiques District. And for those with a penchant for art, the Marshall Way Contemporary Arts District is a treasure trove of galleries, jewelry stores and restaurants.

Art for Art's Sake

Scottsdale's citizens have been instrumental in shaping it as a cultural capital; for years, they have supported an arts initiative allowing the city to acquire and display art in public areas. This program has produced a bastion of works for Scottsdale—to date, more than 800 pieces of art and two dozen outdoor sculptures for all to enjoy!

For the past 32 years, downtown galleries in Scottsdale have hosted ArtWalk, a Thursday evening tradition featuring special exhibits, artist receptions and demonstrations that give all a chance to see the masterpieces of some of the Southwest's most talented artists. ►

Open your eyes to the culture that abounds at Scottsdale, Arizona's galleries, museums and events. And you, too, will find something that you can't live without. Begin your discovery at experiencescottsdale.com or by calling 800-236-7026.



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Scottsdale's art scene also is enriched by high-caliber museums. The Heard Museum and Heard Museum North are renowned for their vast collections of Native American artifacts, fine art and one-of-a-kind exhibits, each painstakingly curated to showcase the intricate works and lifestyles of the region's native peoples. Other signature establishments are the Scottsdale Museum of Contemporary Art (the only museum in the Southwest dedicated to contemporary art) and The Scottsdale Center for the Arts, which holds more than 1,000 cultural and art-related events annually.

Architectural Sightings

In 1937, legendary architect Frank Lloyd Wright visited Scottsdale and embarked upon a journey that would forever change the Scottsdale area and his life. The following year, inspired by his desert surroundings, he set about building a camp known as Taliesin West. This became his home during the winter months and an architecture school for his understudies. Visitors can now tour Taliesin West and glean insight into Wright's life, philosophy and iconic designs. Tour options include the Panorama Tour, which takes guests on a one-hour overview of the grounds; and the Behind-the-Scenes Tour, a more extensive look at Wright's architectural genius.

Paolo Soleri, a protégé of Wright, also found his calling in the serene beauty of the Sonoran Desert. An architect, artist, ceramicist and visionary, Soleri is a true renaissance man who creates sculptural windbells to finance his life's work. His Cosanti Foundation supports his unique blend of architecture and ecology dubbed "arcology." He has also developed Arcosanti, a prototype of a town based upon this concept. It is located about 70 miles north of Scottsdale and is open for tours year-round.

Festivals and the Future

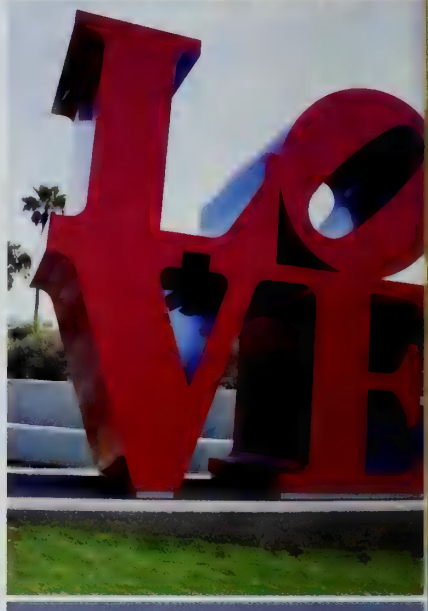
Answering the desire for further education about Native American cultures, Native Trails is a series of free festivals presented by the Fort McDowell Yavapai Nation. These exciting events highlight Native American tribes from across Arizona, such as the Hopi, Apache and Navajo. Activities include arts and crafts and performances of Native American dance and music using traditional flutes and drums. Celebration of Fine Art is another perennial favorite in Scottsdale, an event in which more than 100 artists gather under a series of tents to display their work and actually create art on-site. Both of these festivals take place January through March.

For the city of Scottsdale, there is no resting on its laurels. It is constantly striving to bring visitors more and more interesting programs and events. Currently in development is Main Street Plaza, a new area in town blending specialty retailers and restaurants with the heritage of the region, including a new museum—just one more site in Scottsdale's repertoire of attractions.

For more information, call (800) 236-7026 or visit www.experiencescottsdale.com.







Top to bottom: Scottsdale's McDowell Mountains; Kevin Berry's Tributary Wall celebrating the presence of water in the desert community; Robert Indiana's Love sculpture located at the Scottsdale Civic Center Mall.

Hyatt Regency Scottsdale Resort at Gainey Ranch

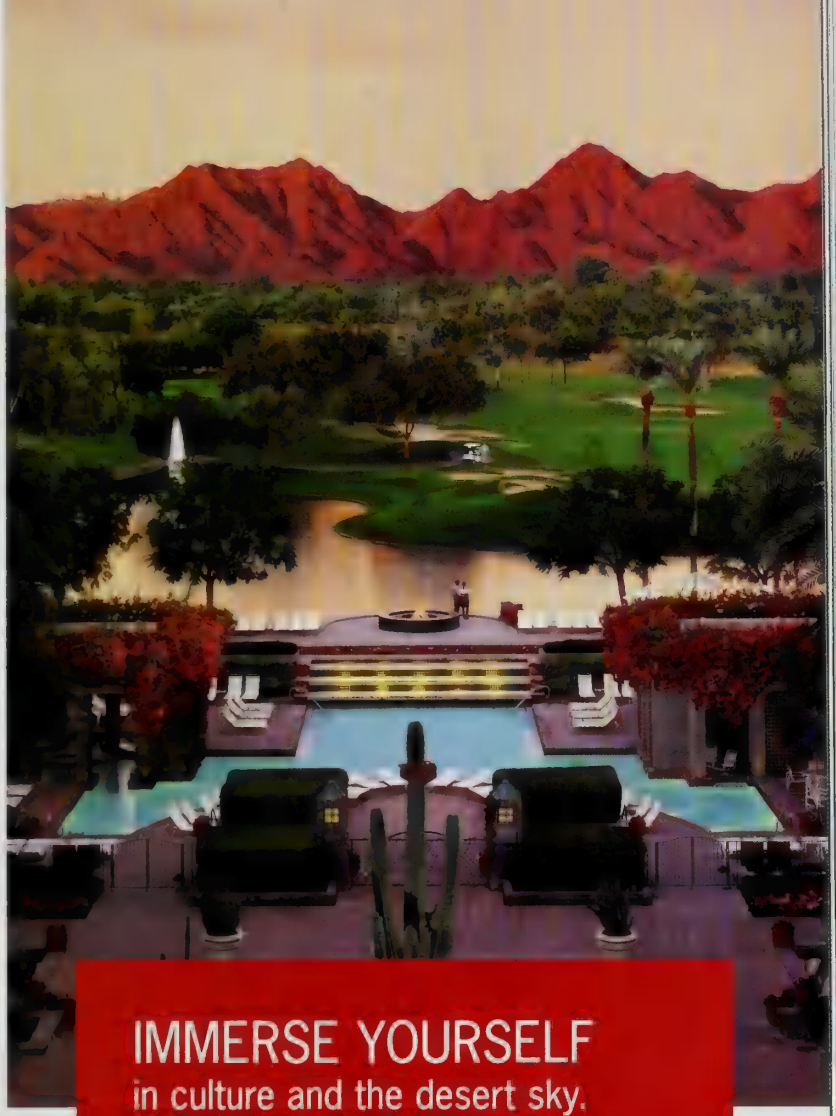
Set amidst the majestic McDowell Mountains, the Hyatt Regency Scottsdale Resort at Gainey Ranch has every amenity imaginable: a 2½-acre water playground, a white-sand beach, world-class tennis and golf fairways, and opening in Spring 2005, a new 21,000-square-foot spa.

Guests can immerse themselves in many different cultural experiences during their stay. The Native American Learning Center, a collaborative venture with Native artists and educators, shows works by highly regarded Native American artisans. Among them is award-winning Craig Dan Goseyun, whose sculptures reflect the imprint of his Apache culture and appear in the resort's Native American Sculpture and Mineral Garden. A tour of the Lost Dutchman Mine, a place rich in indigenous Arizona minerals, is both interactive and educational. "Experiential Vacations" consist of Camp Hyatt Kachina for children, Family Camp and Four Worlds; these programs are designed around the flora, fauna, history and geography of the Southwest.

Dining options include Vu, the resort's signature restaurant, and Ristorante Sandolo, an Italian bistro with singing servers and gondola rides along the resort's waterways. Guests can also access the private 27-championship-hole Gainey Ranch Golf Club, selected as one of the world's "Top 100" resort courses by *Golf Digest* and *Condé Nast Traveler*. With all these attractions and more, the Hyatt Regency Scottsdale Resort is overflowing with memorable experiences.

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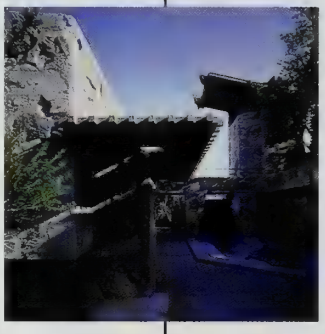
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Frank Lloyd Wright's Desert Masterpiece



Often acclaimed as the greatest architect of the 20th century, Frank Lloyd Wright discovered the Arizona desert in the late 1920's. By 1937 he decided to build a permanent home, studio and architectural campus on 600 acres of beautiful rugged desert in the foothills of the McDowell Mountains in northeast Scottsdale.



Wright's design for Taliesin West showcased his brilliant ability to integrate indoor and outdoor spaces. It soon began receiving international media coverage and attracted visitors from throughout the world.



Daily public tours are offered. The entrance to Taliesin West is at the intersection of Frank Lloyd Wright Blvd. and Cactus Rd. Tour information call (480) 860-8810 or (480) 860-2700 Ext. 494 or 495.

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Taliesin West

Situated on 600 acres of rugged Sonoran Desert, Taliesin West epitomizes the style and vision of Frank Lloyd Wright. In 1937, Wright visited Scottsdale, Arizona, and was so awed by its beauty that he decided construct a "winter camp" comprised of residential spaces, theaters, a shop and an architectural studio for himself and his apprentices.

Wright and his protégés literally built Taliesin West out of the desert by gathering rocks from the grounds and sands from the washes. "Our new desert camp belonged to the Arizona desert as though it had stood there during creation," said Wright. This effort was praised from its inception by architectural critics, who admired the project's unusual forms and innovative use of materials.

Today, visitors to Taliesin West will not see a museum but rather a very active community of 70 students and architects who live and work there in order to carry on Wright's passion. The compound is home to The Frank Lloyd Wright Foundation and includes the Cabaret Theater for films, the Pavilion theater for performing arts, a drafting studio, the little Kiva theater, a workshop and residences for the apprentices and staff of the school of architecture, most of which are open to the public.

During 2003, more than 120,000 people visited Taliesin West, making it one of the most viewed historical homes in the country. This number is bound to rise with the opening of Wright's private living quarters to the public for the first time in history after an extensive renovation.

For information about daily tours, call (480) 860-2700 or visit www.franklloydwright.org.



Wright's drafting studio





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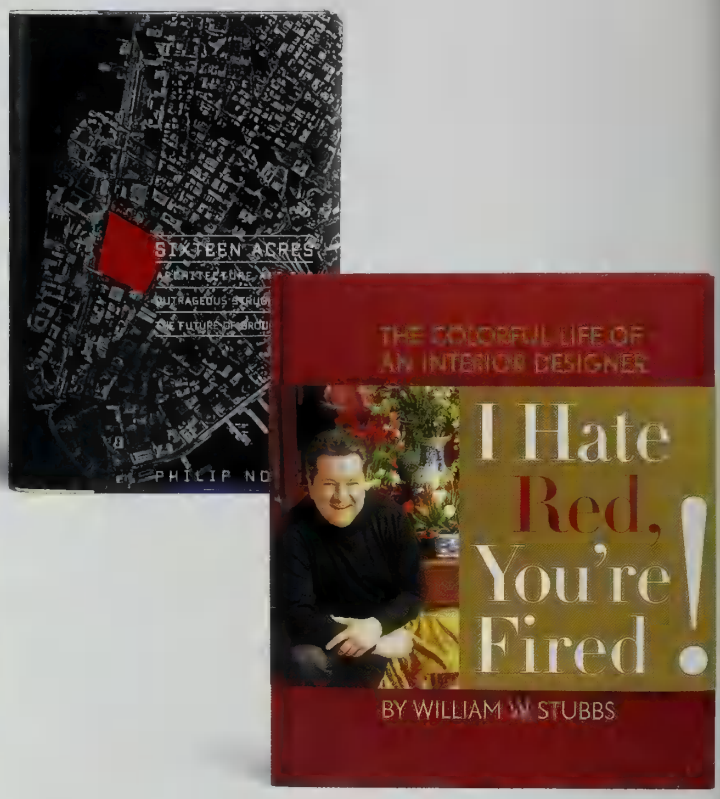
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Wholly Encompassing

A Look at Design and Architecture to Wear, Contemplate and Live In





He was deported from Russia after foiling a robbery attempt in Moscow and arrested by the French police—and has lived to tell.

TIFFANY TIMEPIECES

Stepping back in time with the likes of Tiffany & Co. is always a fanciful affair, especially where the flowing edges of Patek Philippe and Paulding Farnham join the modern angles of Elsa Peretti and the company's current design director—and *AD* contributing writer—**John Loring**, who authored the book. Its protective cutout sleeve suggests the contents are precious; indeed, timepieces such as a circa 1900 platinum-and-diamond woman's watch in its original leather case seem almost within reach.
Harry N. Abrams, $60

SIXTEEN ACRES

Architecture and the Outrageous Struggle for the Future of Ground Zero

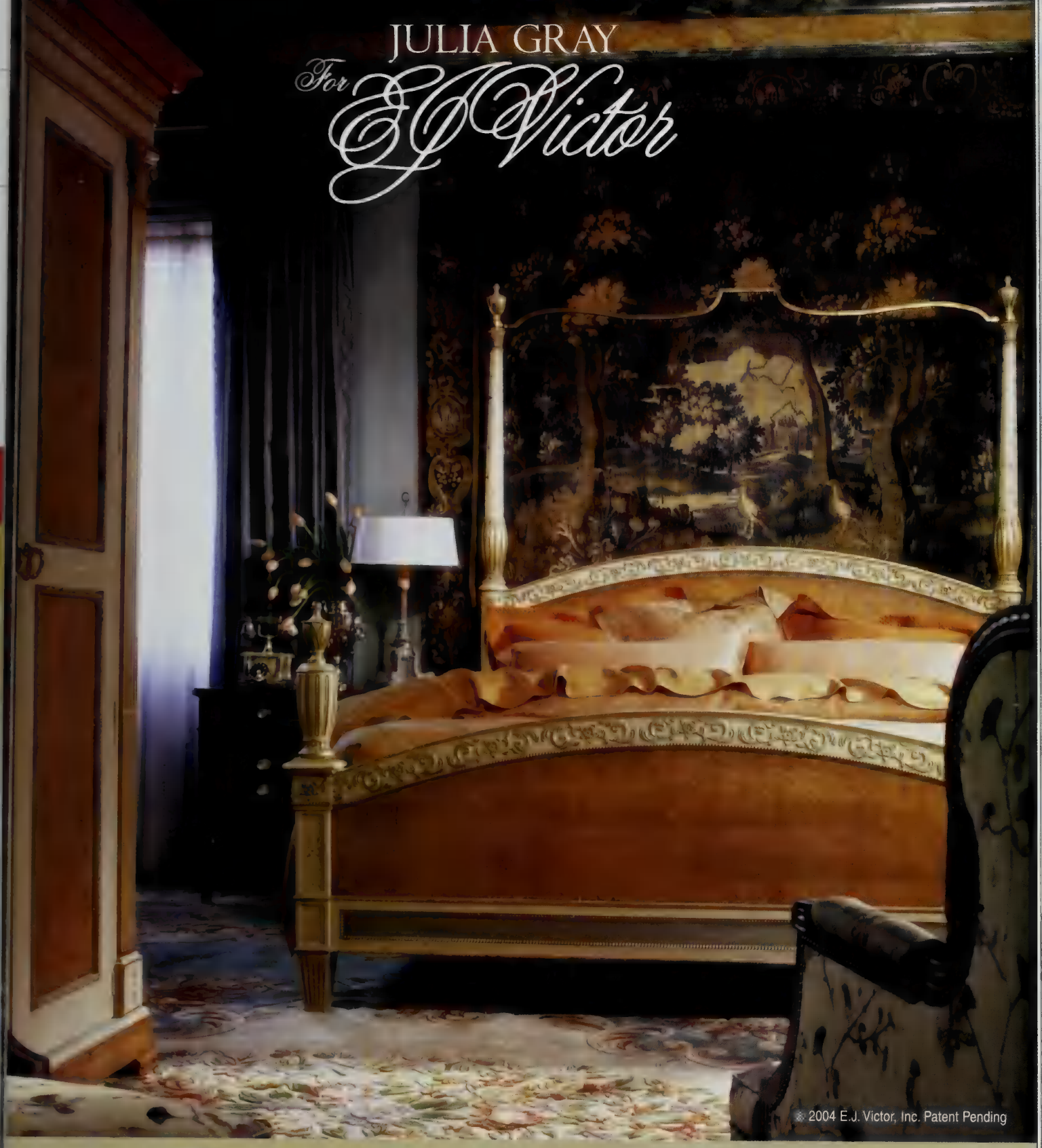
Should the new building be proud? Humble? Should it exist at all? Critic **Philip Nobel**, who is also an architect and a contributing writer for *AD*, began looking for answers to these questions not long after the demise of the Twin Towers. He learned enough to skillfully navigate through the unfolding of events leading to Daniel Libeskind's green light to rebuild on the most emotionally charged land America has known for some time. Amid the conjecture about the future of the site, Nobel did one simple thing that made this book possible: He listened.
Metropolitan Books, $25

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The Colorful Life of an Interior Designer

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Harry N. Abrams, $35

continued on page 142



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- **Yves Delorme**

All proceeds from the premier benefited the Houston Ballet.



IDEA HOUSE BEDROOM



IDEA HOUSE KITCHEN

Books

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SEAMAN SCHEPPS
A Century of New York Jewelry Design

It's many a little girl's fantasy: being the granddaughter of a jewelry designer whose creations grace Elizabeth Taylor. **Amanda Vaill**, a contributing writer for this magazine, opens the book (coauthored with Janet Zapata) on the work of her grandfather Seaman Schepps with a reverent chapter titled "The Magic Man." In it she fondly recounts, as a child, laying out jewels with rubies "the pink of raspberry sherbet" and sapphires "the pale blue of forget-me-nots," ripe for the picking, on velvet display trays.
Vendome Press, $65

DESIGNING THE GOOD HOME

The title is understated, but what's offered inside is not: the organic forms of Hugh Newell Jacobsen, Bohlin Cywinski Jackson, Obie G. Bowman—architects who lean toward the modern vernacular, always in its proper context within nature. In the follow-up to his first book, *The Good Home*, **Dennis Wedlick**, himself an architect, has a back-to-basics approach to home design and building, employing the best natural materials out there. As the work suggests, the finer things in life are sometimes defined by their simplicity.
HarperDesign, $50 □

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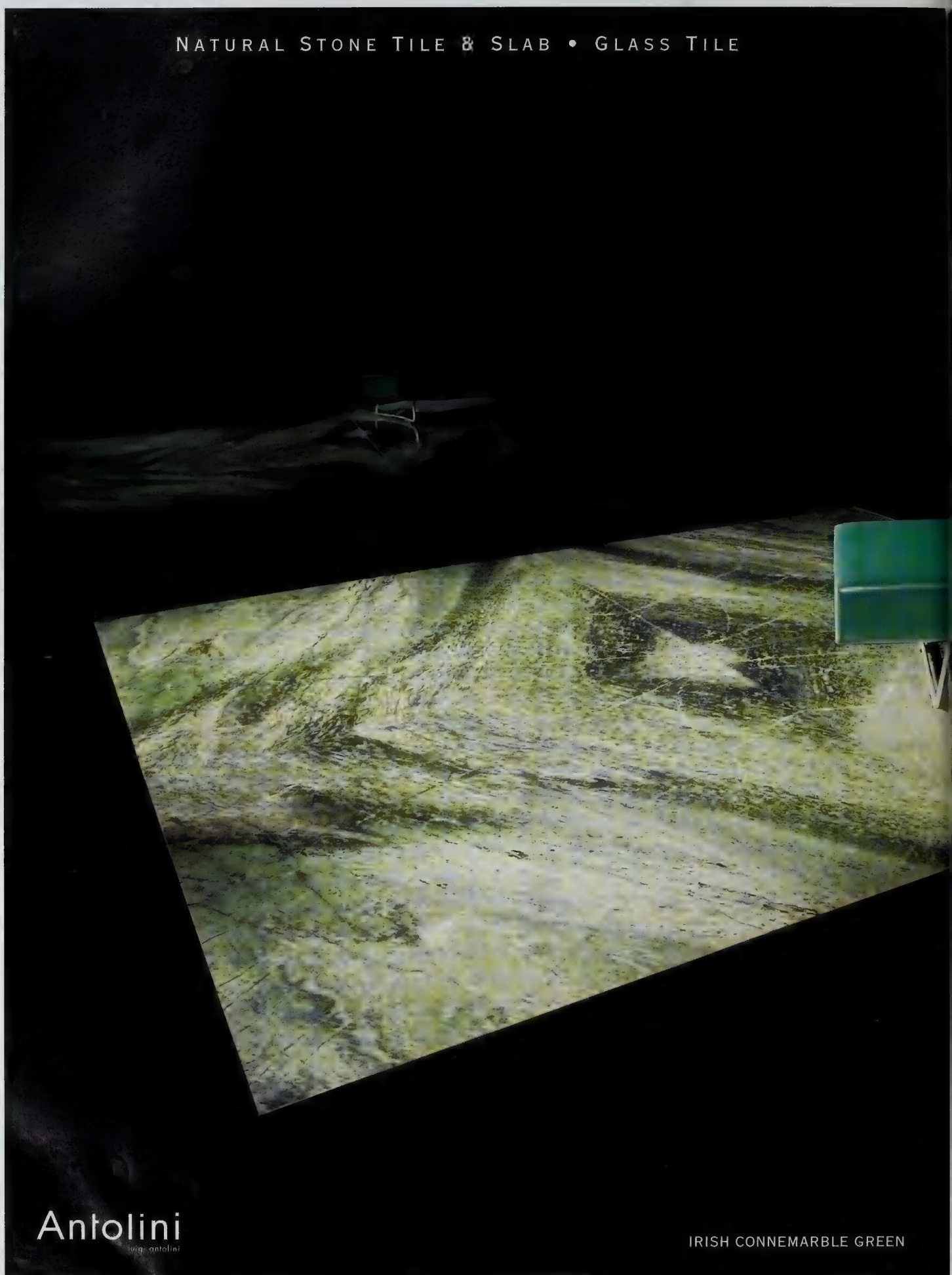


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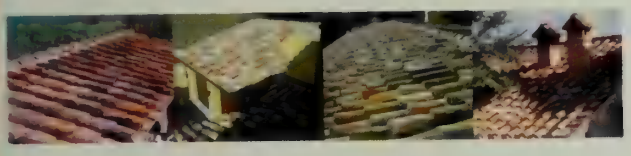
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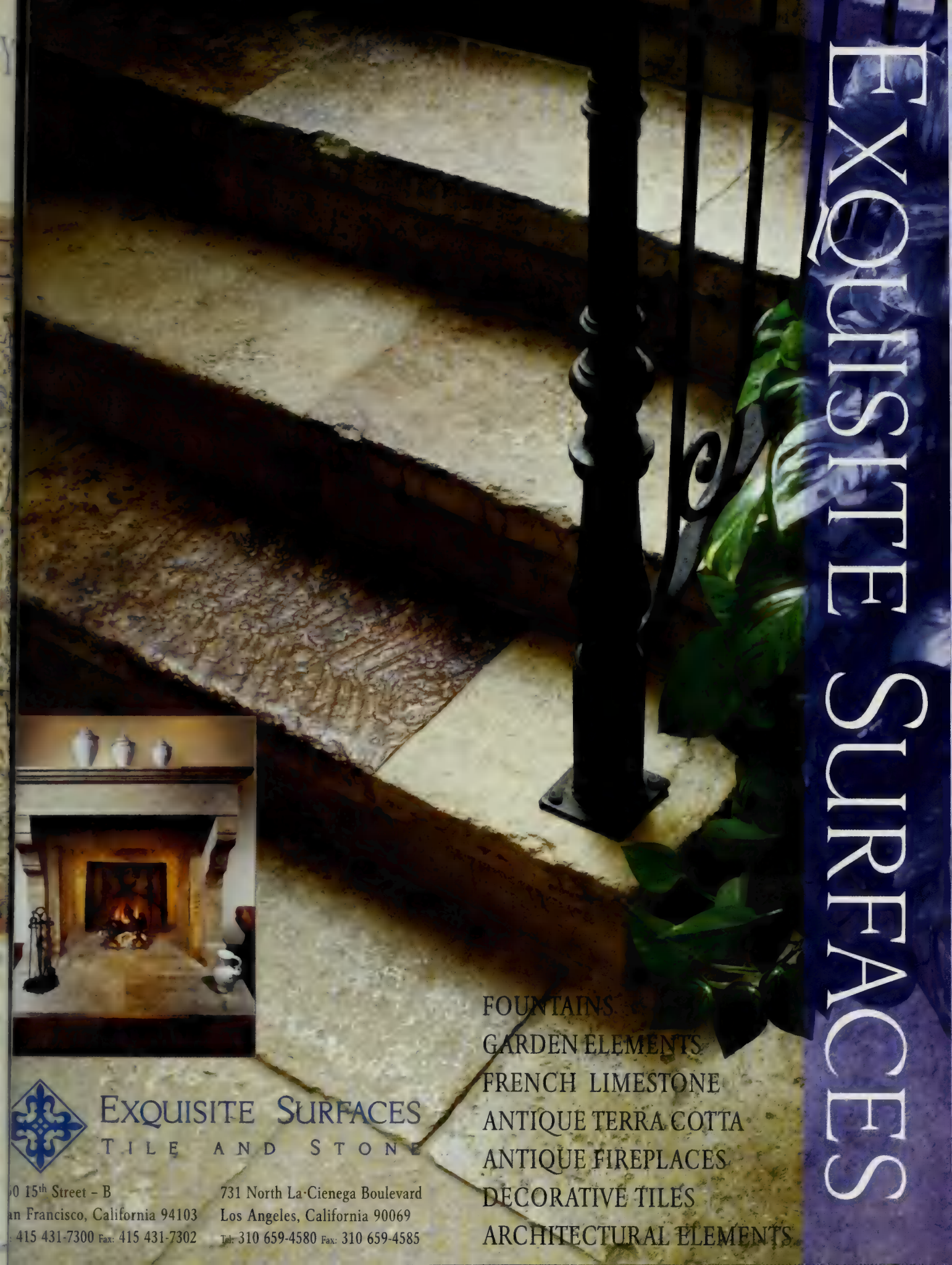


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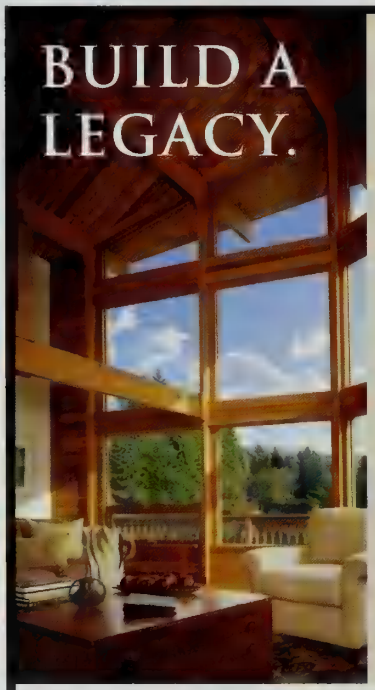
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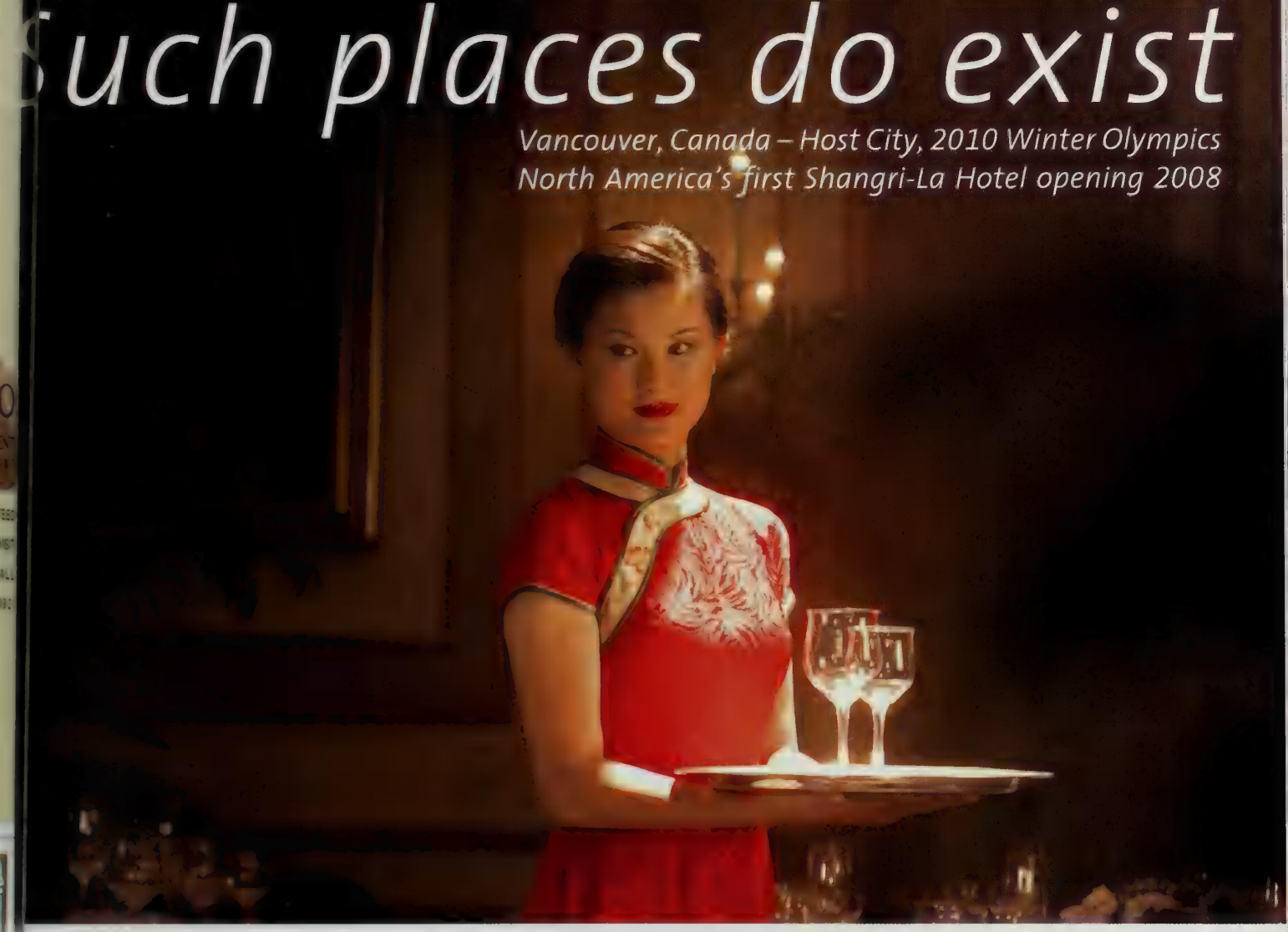
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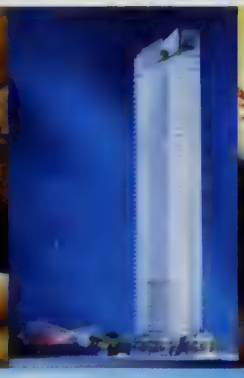
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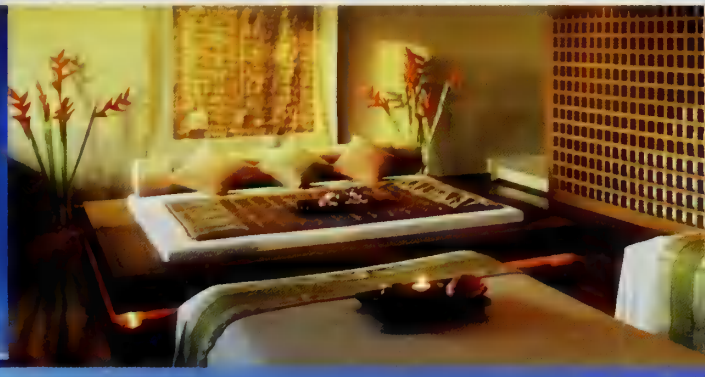
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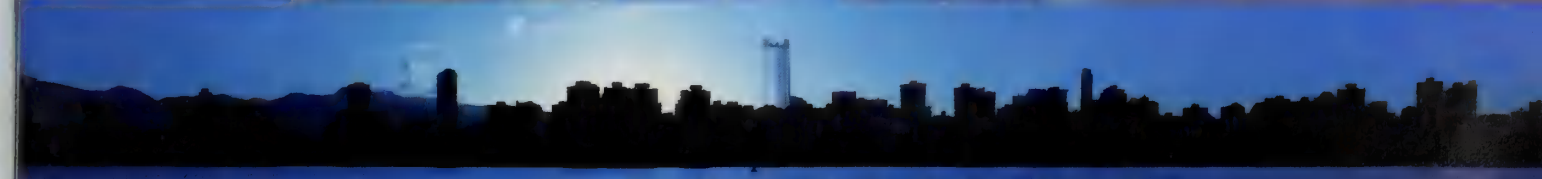
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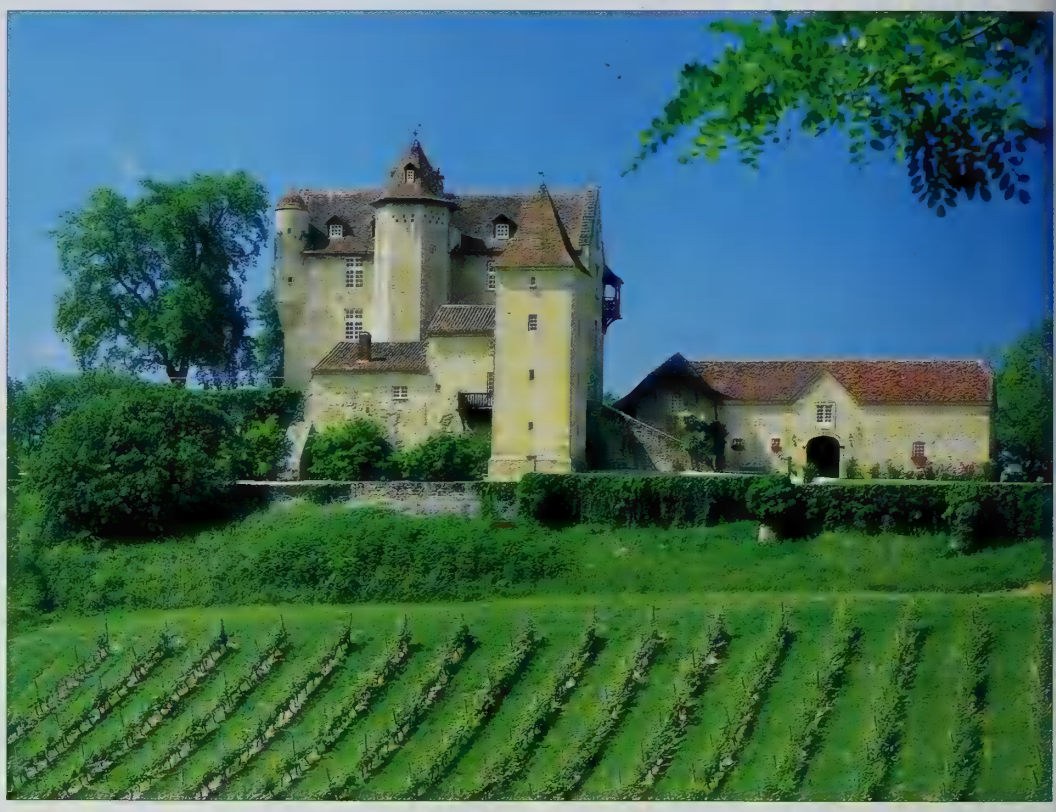
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Historic Vineyard Property in Gascony

Château d'Arricau-Bordes, believed to be the oldest wine estate in the Madiran appellation of Gascony, dates from 1150. The north building (right) was constructed in the 16th century, and the outbuildings, south tower and entrance pillars were added in 1793. The three-story north building, named Saint-Jacques, features a living room with a beam ceiling and stained-glass windows. The dining room has a stone floor and a terrace. There are six bedrooms. In the south building, Saint-Michel, there is a tavern for wine tasting, offices and a barrel-aging cellar. The nearly two-acre vineyard produces 4,800 bottles of red wine annually. $4.2 million. *Call 44-20-7629-8171.*





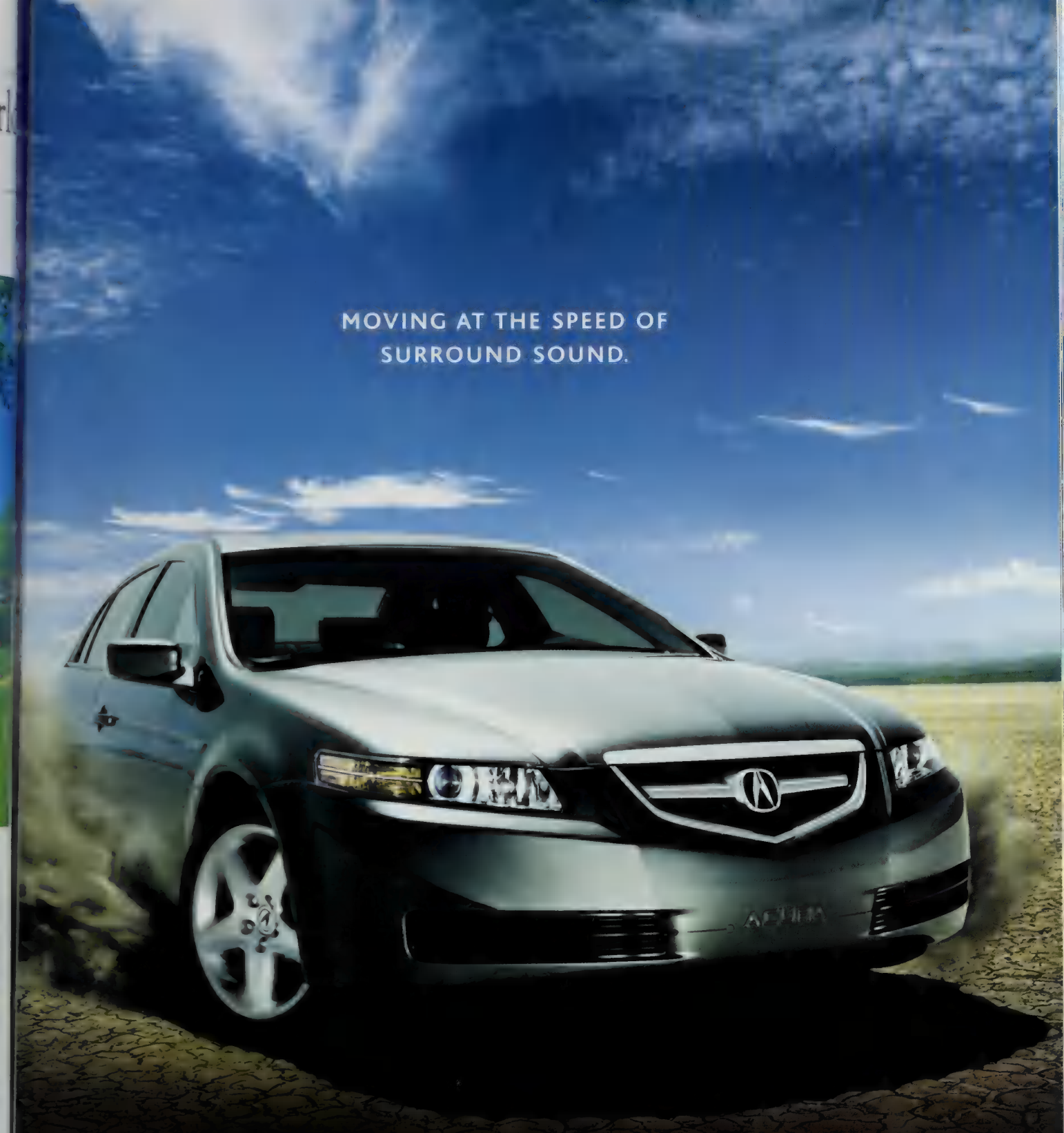


CHICAGO

Frank Lloyd Wright's North Shore Creation

The Charles F. Glore house, built in 1953 by Frank Lloyd Wright, is located one block from Lake Michigan, in Chicago's Lake Forest area. The 4,500-square-foot, two-story house, which has five decks, rests on the edge of a ravine. A Japanese garden is off the dining room. The double-height living room has a cantilevered fireplace, built-in seating and nearly floor-to-ceiling windows (left). There are five bedrooms, each with access to a balcony. The kitchen and baths were recently renovated. $2.195 million. *Call 847-735-7680.*

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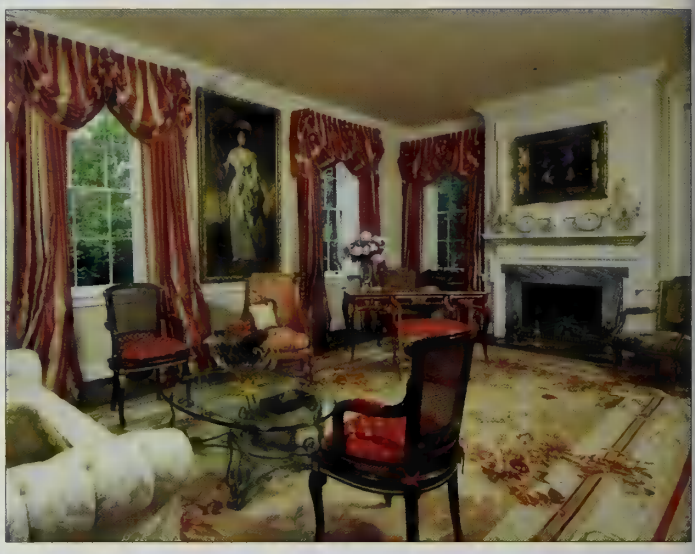
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MARYLAND

A 1920s Colonial Revival in the Heart of Chevy Chase

In 1927 a Colonial Revival residence was designed by architect Waddy B. Wood in the center of Maryland's Chevy Chase Village. The six-bedroom house is a two-story fieldstone structure with three wings, each topped by a roof sheathed in slate shingles. The living room has a fireplace and hardwood floors (above) and opens to the paneled library and family room. The master suite has two dressing rooms, a fireplace and two baths. A large kitchen, adjacent to a service wing with a chauffeur's room and bath, has a butler's pantry and a breakfast area. In the brick-paved pool area is a poolhouse that was built in the 1960s and has columns and a cupola with a copper roof. $5.4 million.
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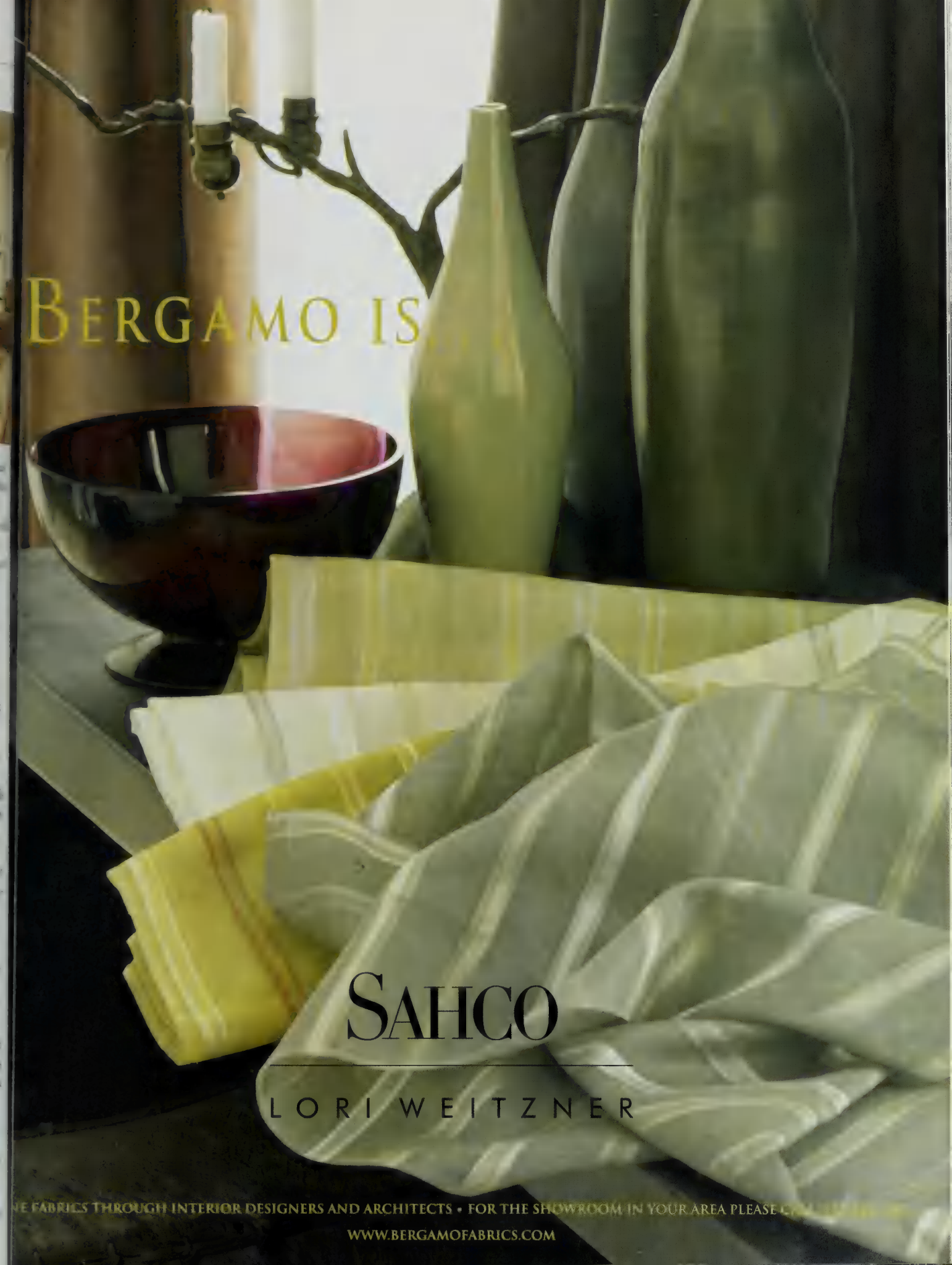


LOS ANGELES

Barbara Warner Howard's Restored Ranch House

Nestled on more than two acres in the Los Angeles neighborhood of Holmby Hills is a 1951 ranch house owned by Barbara Warner Howard (*AD*, February 2000). It was revitalized in the late '90s by architect Hermes Mallea and interior designer Carey Maloney, of the firm M (Group). The living (left) and dining areas are partially separated by a wood-and-rough-brick bar and feature wide-plank oak floors and sliding glass doors that open to the pool area. The master bedroom surrounds a fern garden and has a white beam ceiling and a brick fireplace. There is a guest suite with a bedroom with a wall of French doors, a paneled study with a bay window and access to a rose garden. $6.55 million.
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continued on page 150


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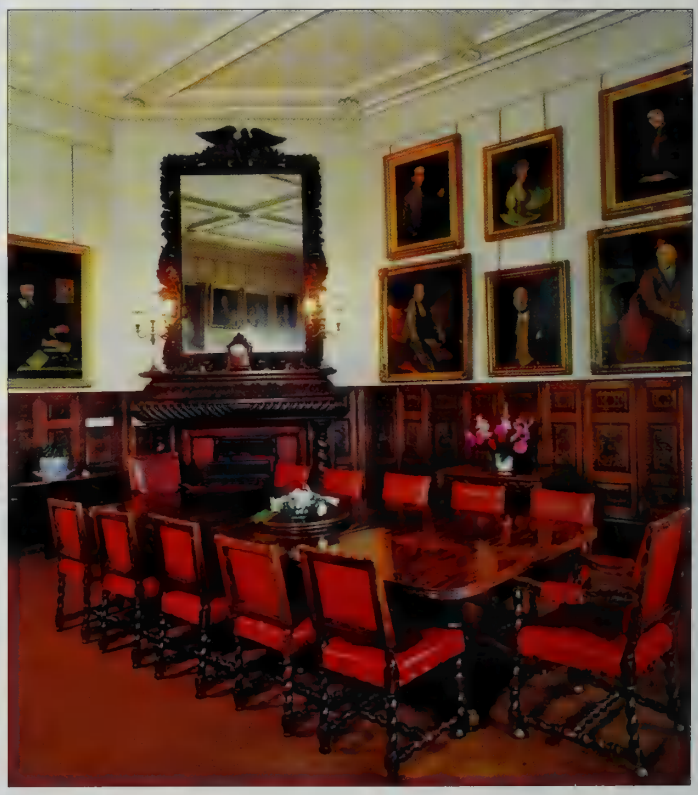
Architect W. Marbury Somervell's 1925 Gem

Created for an ambassador by architect W. Marbury Somervell in 1925, a 6,600-square-foot residence has mountain views and is situated on more than two acres in Santa Barbara, California. Hand-painted tiles illustrating scenes from the novel *Don Quixote* grace the main stairwell. Mother-of-pearl–inlaid paneling and a fireplace characterize the formal dining room. The living room is paneled in oak, and the library has French molding and a fireplace. A skylight-covered atrium with a fountain opens to a patio. The master suite has a dressing room, a sitting room and a private porch. The property includes a tennis court and a pool area with a wet bar and a spa. $4.45 million.
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IRELAND Eighteenth-Century Elegance on 200 Acres

Kilcooley Abbey was built near the town of Cashel in Ireland circa 1770. After a fire in 1832 damaged the central section of the house, bay windows were added and the exterior was partially reconstructed (below). The nine-bedroom residence features an entrance hall topped by a glazed dome, a paneled dining room (right) and two self-contained apartments. It overlooks a lake and a stone boathouse. Also on the grounds are a 15-stall stable and a cobbled stable yard, with an adjacent outdoor equestrian arena, and a three-acre walled garden. A parish church, built in the early 19th century and currently used by the Church of Ireland, is near the main entrance of the 200-acre estate. $3.4 million.
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NEW YORK Fred Drasner's Upstate Farm





Cantagree Farm, a 99-acre property in upstate New York, belongs to the former co-publisher of New York's *Daily News*, Fred Drasner (*AD*, June 2003). The five-bedroom main house, a renovated 18th-century structure, has a master suite with a beam ceiling and a stone fireplace (right), a home theater and an updated kitchen. A three-story guesthouse, constructed from an 1805 carriage house, is also on the grounds, along with a conservatory, a pool and a racquetball court. $6.5 million. *Call 845-677-9822.*



SANTA FE

Desert Dwelling near a New Mexico Mountain Range

Built in 1993, a 4,750-square-foot house in Santa Fe offers dramatic vistas of the Sangre de Cristo mountain range. A paved driveway leads to the Pueblo-style residence, which is set on more than three acres of landscaped grounds. Viga ceilings and kiva fireplaces complement the sunken living room, breakfast area and master suite, which also has a sitting room. The formal dining room has access to a patio. Each of the house's four bedrooms has a private bath. An office joins a three-car garage on the lower level. Although the house is minutes from downtown Santa Fe, it is near many walking and hiking trails. $1.975 million. *Call 505-989-7741.*

continued on page 154



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Reconstructed Log House by Architect Jonathan Foote

A more than 40-acre estate in Jackson Hole, Wyoming, has a main house made of 100-year-old log buildings that were shipped from Montana and re-assembled on-site in 1991. Architect Jonathan Foote conceived the structure, which rests between the banks of a pond and the Snake River. The three-bedroom residence has a large stone terrace, moss-rock fireplaces and hardwood floors throughout. The master suite features a study and two terraces overlooking the water. The property, named Stillwater, also has a two-bedroom guesthouse with a living room, a kitchen and a covered front porch. A darkroom and a studio are in the two-story garage. $11 million.
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MAJORCA Venerable Spanish Compound Overlooking the Mediterranean

Sa Calobra, a clear-water cove on the northwest coast of the Spanish island of Majorca, is home to a stone structure that dates to the 17th century and is surrounded by mature olive and pine trees. Nestled at the foot of the Tramuntana mountain range, the seven-bedroom house has numerous terraces with views of the Mediterranean. On the first floor, an entrance hall leads to the kitchen and dining areas, and there is an authentic olive mill in a double-height room with a fireplace and a beam ceiling. Five bedrooms, a dressing room and a gallery that faces the mill are on the second floor. A spiral staircase winds up through the house's tower, where two more bedrooms and additional storage space are found. The house is wired for electricity and has a spring-fed water supply, as well as water rights. $1.3 million.
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A recently renovated house, designed by architect John Volk in 1936, is a designated Palm Beach historic landmark. An elevator serves the Neoclassical-style house, which has five bedrooms. The formal dining room has a glass alcove that overlooks the pool terrace (below), where a one-bedroom guest cabana with a bath is situated. A conservatory with French doors also opens to the area. A gourmet kitchen is joined by a butler's pantry and breakfast room. Highlighting the library are a coffered ceiling and a wet bar. A paneled media room has built-in cabinetry. The master suite has a dressing area, a sitting room and two baths. The property is embellished by lush landscaping, including mature banyan trees. Furnishings are available for sale. $7.9 million. *Call 561-659-3555.* □







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"When we first handed out samples of the StriVectin formula to employees and customers as part of our market research, the sample tubes were simply marked 'topical cream' with the lot number underneath," Ms. Gay explains. "As the samples were passed to friends and family, the message became a little muddled and some people used this 'topical cream' as a facial moisturizer. As we began to receive feedback from users, like 'I look 10 years younger' and 'I can't even notice my crows' feet,' we knew we had something more than America's most effective stretch-mark reducer. The point was driven home as store owners began reporting that almost as many people were purchasing StriVectin as an anti-wrinkle cream as were buying it to reduce stretch marks."

Dr. Daniel B. Mowrey, Klein-Becker's Director of Scientific Affairs, says, "Clearly, people were seeing results, but we didn't have a scientific explanation as to why this wrinkle-reduction was occurring. However, based on the incredibly positive reports, I started using it myself – applying StriVectin to my face after shaving." Dr. Mowrey adds, "On a personal note, my wife tells me I haven't looked this good in years."

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Then, on Tuesday, July 2, 2002, at a meeting of the 20th World Congress of Dermatology in Paris, France, a series of studies detailing the superior wrinkle-reducing properties of a patented oligo-peptide (called Pal-KTTKS) versus retinol, vitamin C, and placebo, on "photo-aged skin" was presented. "As luck would have it," Dr. Mowrey states, "the wrinkle-reducing oligo-peptide tested in the breakthrough clinical trials turned out to be a key ingredient in the StriVectin cream."

In the trials, subjects applied the patented peptide solution to the crows' feet area on one side of the face, and a cream containing either retinol, vitamin C, or a placebo to the other side.

Subjects in the Pal-KTTKS retinol study applied the cream once a day for 2 months and then twice a day for the next 2 months. Using special image analysis, the study's authors reported "significant improvement" in the appearance of wrinkle depth, length, wrinkle volume, and skin roughness for those women using the peptide solution.

Better yet, at the 2-month halfway point, the peptide solution thickened skin nearly 1.5 times faster than retinol, and without the inflammation retinol often causes in sensitive skin. As was expected, the results of the remaining studies confirmed that the Pal-KTTKS solution's effectiveness at reducing the appearance of fine lines and wrinkles far exceeded both vitamin C and placebo.

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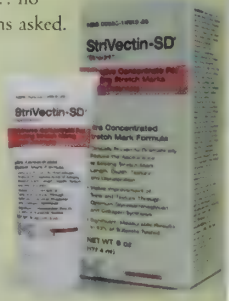


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Study References:

- PO438 "Relevance of antiwrinkle treatment of o peptide 4 months clinical double blind study vs excipient." 20th World Congress of Dermatology (60 subjects, 4 mos.)
- PO179 "Pentapeptide offers improvement in human photoaged facial skin." 20th World Congress of Dermatology (204 subjects, 14 weeks)

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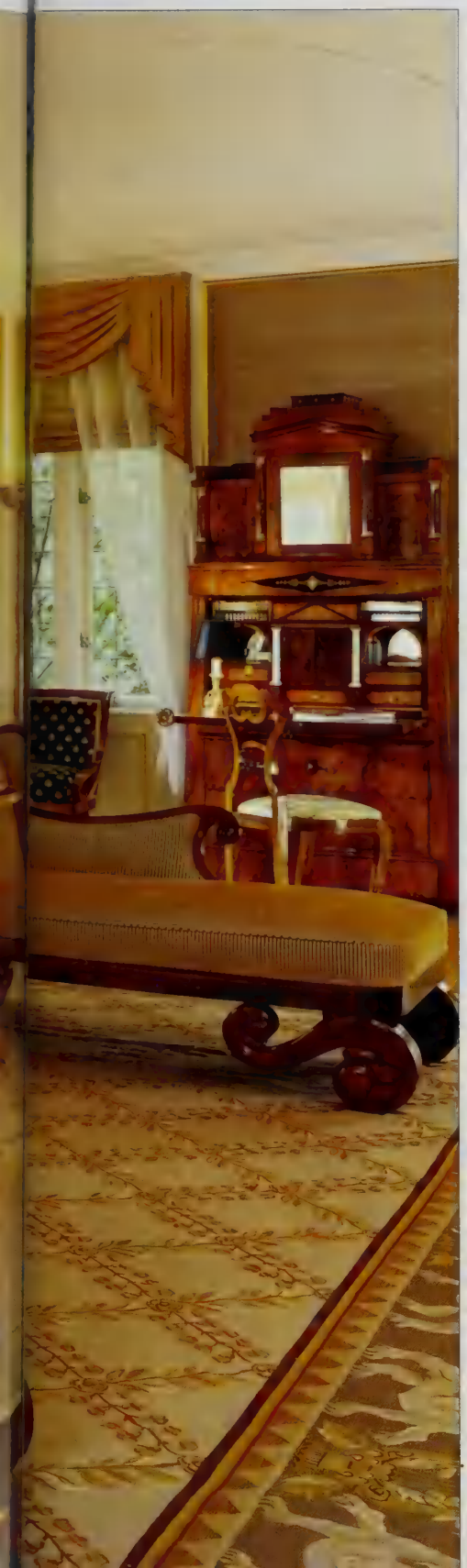


As Time Goes By

PATIENCE AND PRECISION GUIDE A RENOVATION ON CHICAGO'S NORTH SHORE

AFTER

Interior Architecture and Design by Tigerman McCurry
Text by Susan Sheehan/After Photography by Richard Mandelkorn



To tear it down or transform it: That was the question a real estate developer and his wife had to answer in 1988 about a late-1920s Neoclassical-style house by architect Clifford Shopbell that they had bought in a North Shore suburb of Chicago in 1980. "It was livable," the wife recalls, "but there were dozens of things wrong with it, outside and in." The couple contacted the Chicago firm Tigerman McCurry Architects. Margaret McCurry and Stanley Tigerman were in favor of a restoration, because the 8,000-square-foot house had fine bones. In the end, McCurry says, the couple decided on that course because they had lived in the house for seven years and "it had become home."

The project became McCurry's most ambitious renovation. "The quality of the interiors wasn't as good as many other houses in the area built around that time," she says. "I assume the stock market crash took a toll on the first owners. So our goal wasn't simply to bring this house back to its original condition but to make it better than it was to begin with. The clients are perfectionists, and the project took 16 years. They moved to a rental house down the road for three of those years."

The front entrance was extended out six feet, to allow for a more spacious vestibule, which was topped by a silver-leafed domed ceiling. The marble tiles of the vestibule and entrance hall floors were replaced by French limestone with



black-marble inserts. The overly Gothic-looking front door was redesigned, and all the diamond-paned leaded windows were replaced with rectangular-paned leaded windows. As Melany Telleen, an associate at Tigerman McCurry, says, "It's a rectilinear house, and rectangular windows work better." The plumbing and the electrical, heating and all other support systems were replaced, and central air-conditioning and humidification were added.

The couple already had a contemporary weekend home in Michigan and a western-style Colorado vacation house. For their suburban Chicago residence, the wife says, "we wanted Biedermeier and Empire and Art Déco." Tigerman McCurry and the clients assembled a

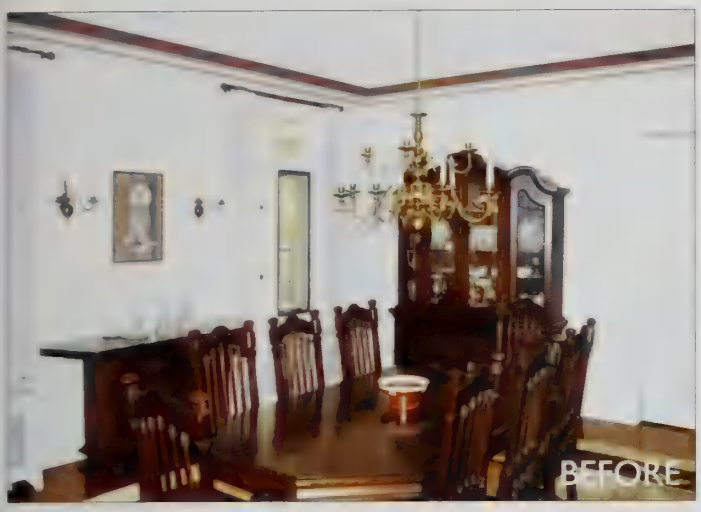


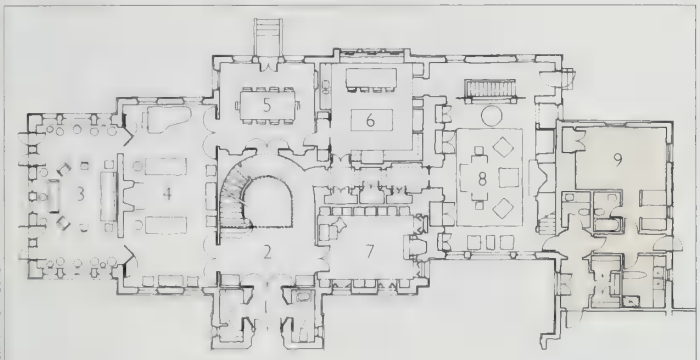
BEFORE PHOTOGRAPHY COURTESY TIGERMAN MCCURRY ARCHITECTS

"It was completely gutted and redesigned to reflect its Neoclassical roots," architect Margaret McCurry (above) says of a limestone-clad late-1920s residence in a Chicago suburb (opposite above) that she and a team from her firm, Tigerman McCurry Architects, renovated.

LEFT AND FAR LEFT: The clients requested Biedermeier for the living room. Bernd Goeckler Antiques desk lamp and drapery tiebacks. Schumacher fabric on chair at window; Brunschwig & Fils stripe on secretary chair. Bergamo mat fabric around prints. Andirons, Christie's.







COURTESY TIGERMAN MCCURRY ARCHITECTS

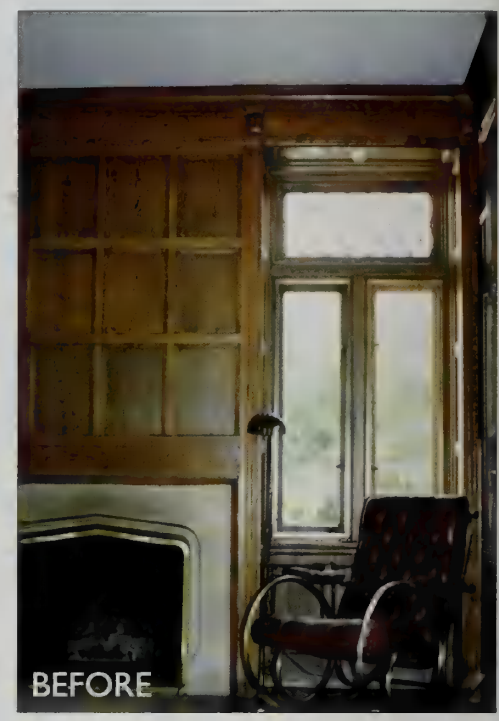


OPPOSITE: Among the Biedermeier pieces in the living room are a pyramid commode and a pair of chairs from Sotheby's. The mirror is from Christie's. Schumacher chair fabric. Houlès chair trim. Maison Gerard swan lamp; Sahco shade liner. Brunschwig & Fils drapery trim.

TOP LEFT AND ABOVE: "We added a door to the dining room, which allowed more light in," says McCurry. The Biedermeier chairs, covered in Old World Weavers fabric with Houlès trim, are from Karl Kemp & Assoc. Clarence House wallcovering. **TOP:** The first-floor plan.

BELOW: While the reconstruction adhered to the house's basic original layout, the kitchen, according to McCurry, was "totally redone." BOTTOM: A utilitarian recess was incorporated into the space. Kohler sink. Chicago Faucets fittings. Robert Allen banquette and chair trim.

RIGHT AND OPPOSITE: In the library, as throughout, the original diamond-paned leaded windows, which proved too drafty, were replaced with new, rectangular versions. The dark oak paneling was traded for a lighter bird's-eye maple. Bergamo chair and ottoman fabric; Houlès trim.





superb collection of early-to-late Austrian, German and Swedish Biedermeier tables, chairs, secretaries and settees. "One of our associates, Richard Dragisic, found a Swedish pier mirror and table for the entrance hall while he was on vacation in Florida," McCurry says. "I think that shows how involved everyone who worked on this house was." Since most Biedermeier pieces are made of light woods, the library, which had originally been paneled in oak, was repaneled in bird's-eye maple; most of the floors throughout the house are maple.

When authentic pieces could not be




AFTER



BEFORE

AFTER



The sunroom/music room, formerly a summer porch (inset), was reconfigured. The fireplace was removed "to allow for the most enjoyment of the outdoor view." The 1820 Austrian chairs at left are from Bernd Goeckler Antiques. Christie's side tables. Clarence House sofa fabric.

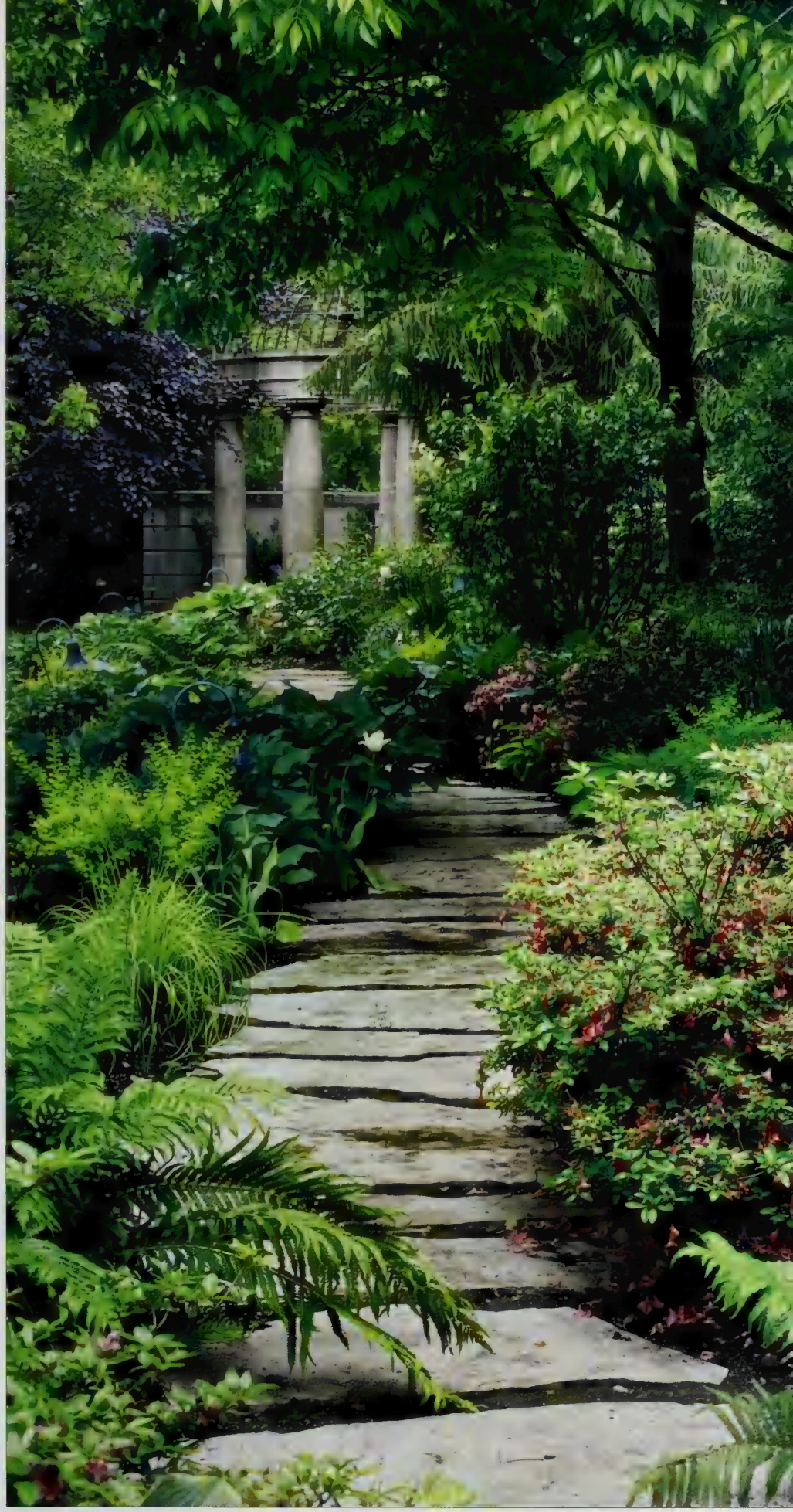
"The wife admired Saarinen furniture, so that tilted the family room into an early-20th-century mode," Margaret McCurry says.





TOP: Once an attached two-car garage, the sunken family room gained an Art Déco theme and an intimate sitting area. McCurry designed the white-glass-and-nickel low table. The colored chair, pillow and shade satin is from Schumacher. Pollack patterned shade and pillow fabrics.

ABOVE AND RIGHT: Many rooms, including the master bedroom, were softened with the addition of crown moldings. The bed was custom-designed in an 1840s Italian style. Clarence House bedcovering, pillow and bench fabrics. Old World Weavers drapery and canopy fabric.



A stone path wends from the residence to a gazebo devised by the firm. Chicago-based landscape architect Maria Smithburg mixed an array of low plantings, such as azaleas and ferns, with pear, maple and ash trees. Notes the wife, "The grounds are laid out as formally as the house."

purchased, they were copied and adapted. One of the husband's favorite pieces—he considers it "especially exuberant"—is an 1840s Italian–style bed, which was fabricated outside Detroit. Also adapted was a Jacques-Émile Ruhlmann table for the dining room. The model bed was narrow, and the Ruhlmann table was small. The variations meet modern requirements: The bed is queen size, and the dining table seats 12.

Although Biedermeier and Empire were the owners' furniture of choice, McCurry determined that there were no 19th-century light fixtures stylistically associated with them and that French Art Déco lighting would be the best complement. "An early find was a pair of silver-plated vined Ruhlmann sconces, which now flank the living room mantel," she says. "We augmented the sconces with nickel-plated reproductions and used these Ruhlmannesque pieces elsewhere." The house is illuminated by sconces, lamps, picture lights and pendant lights—many of them by Leleu and Lalique. "Downlights would have been inauthentic," McCurry observes.

The layout of the main rooms on the first floor wasn't changed, but because each room was stripped to skeletal walls and completely redetailed—not a single piece of furniture the couple had in 1988 was kept—the interior of the 2005 house bears little resemblance to their earlier home. The sunroom/music room, which had been the downstairs summer porch, is distinguished by a ceiling McCurry had seen in Eliel Saarinen's Finland home, Hvitträsk; the ceiling was yellow, a color the wife didn't care for, so it was silver-leafed. The kitchen, formerly composed of three small rooms, has been done over with a black-and-white-tile floor, stainless-steel and marble surfaces, and wood-and-glass cabinets in the style of the 1920s.

The family room, one of the last completed, was once a two-car attached garage. (A new four-car garage has been built perpendicularly to the house.) "The wife admired Saarinen furniture, so that

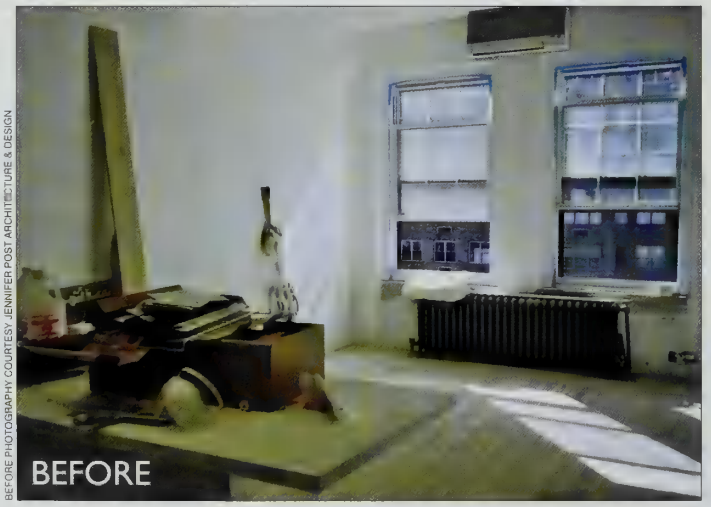
continued on page 249



It was the smallest project I've done but also one of the most difficult," says Jennifer Post, an interior designer in New York who is known for her contemporary, minimalist style. "A 10,000-square-foot house is easier."

She is describing the complete transformation of a 900-square-foot apartment on lower Park Avenue in Manhattan. "It was a dark, dingy, dusty one-bedroom in a former residential hotel," she recalls. "I think the previous tenant must have moved in when the building opened in 1924. It was in its original condition."

For her, the job required a total rethinking of the architecture. "It was a gut job," she says. For the owners, it mandated a radical change of lifestyle. The clients, Michael Bruno, a cosmetic and reconstructive dentist, and his wife, Bettye Muller, a designer of ultrachic women's shoes, were ideal. Recently married and living in Bruno's apartment on the Upper East Side, they



BEFORE PHOTOGRAPHY COURTESY JENNIFER POST ARCHITECTURE & DESIGN



For her radical redesign of a Park Avenue apartment, interior designer Jennifer Post (top, left, with clients Bettye Muller and Michael Bruno) totally gutted the original space. ABOVE: "The bones were there—high ceilings, tall windows and great light," she recalls. A new floor plan, severe editing and a strict red-on-white palette gives the one-bedroom space the feeling of "a classic, minimalist loft," says Post. RIGHT: The living room. "There's no distraction in terms of objects or colors." Carpet from Patterson, Flynn & Martin.

INTERIOR Epiphany

A TIGHTLY EDITED DESIGN GALVANIZES A PARK AVENUE APARTMENT

Architectural and Interior Design by Jennifer Post
Text by Wendy Moonan/After Photography by Michael Moran





wanted a new space in a new neighborhood and were clever enough to call Post before they bought it. She was brutally honest when they took her to see the place.

She told them she would take on the project only if she could tear down walls and transform the four tiny rooms into one well-articulated space. She would have to install new wiring and plumbing and new heating and air-conditioning systems. And she would remove most of the closets. She told them not to hire her unless they could edit their lives. They would have to throw out their furniture, pots and pans, glasses and dishes, knickknacks—nearly everything except some clothes and books.

Post told the clients not to hire her unless they could edit their lives. They'd have to throw out everything except some clothes and books.

It was a tall order for a dapper dentist and a fashion-conscious footwear designer. But they were ready for a change. "They said they wanted it very simple at home," Post remembers. "Bettye said, 'I'm with design and color and form all day long; at home I want *nothing*.'" They took a deep breath, bought the apartment and hired her. Then they watched her demolish the place. "Every molecule was ripped out except the floor," Bruno says. "We even replaced the windows."

"The apartment is one total concept," Post explains. "It was very important for the clients not to feel like they were in a one-bedroom apartment. My objective was to give them five or six different living spaces—for cooking, working, entertainment, eating, reading and sleeping."

Her first move was key. She installed two eight-foot-tall



Above Left and Left: Post replaced the fire surround with one she designed in gold Jerusalem limestone and framed with white lacquer. Above it hangs a painting by Ellsworth Kelly. "We wanted to make the wall prominent with a great piece of art," she remarks.

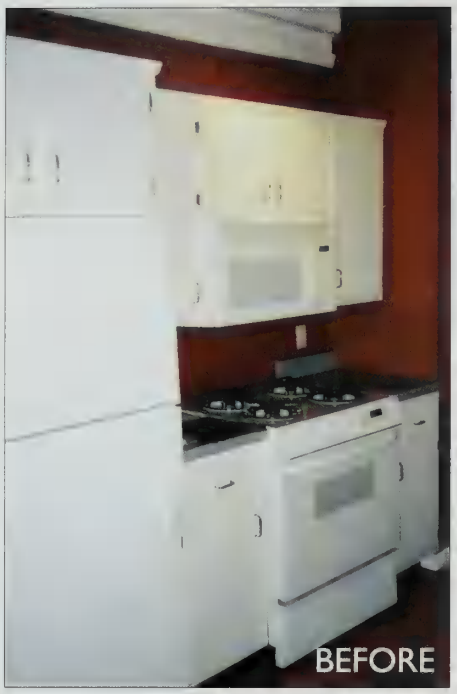


glass-panel doors between the living room and the bedroom and inserted a wide, open-air transom in the wall between them. "I wanted to have two entrances so you'd never feel enclosed," she says. "I also wanted to be sure there would be no dark corners. There's always light coming through the transom and the doors."

This also changes how the couple move through the apartment. "Everything is on axis; there's a definite articulation of space," Post says.

LEFT AND BELOW: Six distinct areas were carved out of the 900-square-foot apartment, including a home office that occupies an entire bedroom wall. "I utilized every inch and accentuated the feeling of pureness and light throughout," the designer comments.

BELOW AND RIGHT: "The kitchen is long, lean and clean," observes Post, who designed flush cabinetry and eschewed hardware. "I wanted it to whisper in white lacquer but still be tailored and smart-looking." In lieu of a table is an island that can seat up to six.



"Michael can go directly from the kitchen to his reading nook, just as Bettye can walk from the living room to the office to the bathroom—without noticing the bed. The rooms are architecturally driven, with straight angles and clean lines."

She removed the wall between the kitchen and the living room. "They wanted the kitchen closed off, but I persuaded them to open it up," she recalls. "I told them, 'I'm going to give you a kitchen that doesn't look like a kitchen.'" She did. It looks more like a white-lacquered cabinet. The ceiling, which accommodates stereo speakers and light fixtures, was dropped to give the kitchen its own identity as a separate space. The gleaming white cupboards have no fussy hardware. The appliances are all tucked under the counters, and the immaculate white countertops are devoid of clutter. It's a study in horizontal planes.

"They didn't want a kitchen table," Post says. "So, instead of a seven-foot island, I gave them an 11-foot island that can seat six." It also became a favorite spot for Bettye to sketch. True to her promise, Post insisted they buy new (white) china and glassware—six of everything, not more, not less.

"We reconfigured every space," she says. "It's all very taut." The master closet is divided into two parts, his and hers, with a partial wall down the center so neither can encroach on the other's side. Both have strictly edited wardrobes: He has only a few perfect suits, ties, shirts and pairs of shoes. ("Every time I buy something, I throw something out," he says. "It's liberating.") His wife is a fashion plate but limits herself to a handful of outfits, and only about a dozen pairs of shoes—and this for a famous shoe designer!

The apartment has little furniture. Post designed the sofas, low table and bedside tables so they appear to hover just off the floor. She designed the cabinetry along the entire window wall in the living room for audiovisual equipment, storage and extra seat-



BELOW: "I connected the bedroom to the rest of the space with glass doors and open transoms." The effect is enhanced by uniform floating cabinetry, high-gloss walls and white-lacquered millwork. The painting is by Robert Motherwell. Patterson, Flynn & Martin carpet.

AFTER

"The project is sparingly articulated, but it's also very warm because of the furnishings, fabrics and artwork." BELOW AND RIGHT: Although she installed ample built-in drawers in the bedroom, Post eliminated most closets throughout to enhance the overall sense of scale.



ing. "I built out the periphery to utilize every bit of space—and to make another place to sit when they entertain," she says. The window perch boasts an unobstructed view of the top of the Empire State Building. And the two important artworks are by Ellsworth Kelly and Robert Motherwell.

Throughout the apartment, there are accents of raspberry red: the living room rug, the glass tiles in the bathroom, the pillows. "There's a very precise punctuation of color, which is why we chose only one," Post says. "Color is used to increase the length of the apartment. You have to go look for it."

And how do the clients feel about their new place? "We're happy every day when we come home," Michael Bruno says. "I call Jennifer all the time to tell her that. When the scale, proportion and everything else is right in an apartment, even one this small, it feels fine." □



BELOW: A tub was torn out of the small bath to make way for a contemporary shower. BOTTOM: "The new bath had to tie in with the rest of the apartment," explains Post. To that end, she designed a floating vanity and lined the shower walls with red tiles, from Ann Sacks.






AFTER



RUSSELL ABRAHAM

"The entirely new interior design pays respect to the history of the house, but it also expresses the adventurous taste of a young family," says Marzo (left), who renovated the interiors and brought together furniture and accessories from 26 centuries and six continents.

ROMANCE on Russian Hill

A STORIED SAN FRANCISCO RESIDENCE LOOKS TO THE 21ST CENTURY

Interior Design by James Marzo/Text by Patricia Leigh Brown
After Photography by Tim Street-Porter

First, there was Julia. In 1915, less than a decade after the great earthquake and fire that left most of San Francisco in ashen ruins, Julia Morgan, the architect of Hearst Castle, set about reimagining a surviving gingerbread Victorian on Russian Hill. The house was situated in the steep, foggy upper reaches of the city, a neighborhood that was home to nabobs of high society as well as artists like Dorothea Lange and the poet and painter Maynard Dixon. Morgan waved the wand of her formidable talents and completely transformed the house, adding a front wing with a generous living room and a stately Neoclassical façade with grand, arched windows.

Thrice blessed, the residence was remodeled once again in the early 1980s, when Anthony Hail, the noted San Francisco decorator, bought the place and put his own stamp on it, widening hallways, expanding rooms and opening views to take advantage of the neighborhood's access to the sky (see *Architectural Digest*, December 1982).



BEFORE PHOTOGRAPHY DAVID DUNCAN LIVINGSTON/COURTESY JAMES MARZO DESIGN, INC.

A San Francisco house with a rich past—architect Julia Morgan and interior designer Anthony Hail each remodeled it—has undergone another reinvention at the hands of James Marzo. ABOVE AND LEFT: The living room. Old World Weavers check on armchairs. Edelman sofa leather.

Now it's James Marzo's turn. "It's rare to find a space with such great bones," says Marzo, a San Francisco–based designer and antiques expert who oversaw the restoration of the private antiques collection of Gordon and Ann Getty. "Julia Morgan blessed us with great architecture, and Tony Hail enhanced it. It didn't need a lot of refinement. We just tweaked it."

"Tweaking" is a modest description of his design for the residence, now owned by a young couple with two children who, in their own transformation, had a bicoastal romance before marrying and purchasing the house. Both were successful businesspeople, and the husband had worked with Marzo on two previous residences. "You see contrasting surfaces and periods in Jim's work," he says. "We wanted the house to be reasonably spare yet filled with unusual pieces. Artistic people tend to be a little flaky. Jim is not."

The wife, who had moved from Manhattan, fell in love with the scale of the house, as well as the quality of light filtering through Julia Morgan's leaded windows and the irresistible presence of a large redwood tree. In a previous life as a harried professional, she had adhered to the Carrie Bradshaw school of decorating. "I had never done any decorating beyond painting my one-bedroom apartment in New York," she admits. "I wanted a very handsome house—a mix—but also a comfortable one for our family."



OPPOSITE LEFT AND THIS PAGE: Marzo transformed a pale room into a dramatic indigo study. The 1962 work on paper is by Le Corbusier. The pair of 1940s armchairs, covered in Brunschwig & Fils fabric, are by Jean Royère. Clarence House stripe on stools.

AFTER



The structure first needed an unsexy overhaul—a new foundation and what is euphemistically known in quake country as a seismic upgrade. That accomplished, the designer and clients began to refine the interior spaces—the "great bones" of Julia Morgan. Beyond the 12-foot ceilings, leaded windows and original chimneypieces, there was a blank slate. Neither designer nor clients wanted a period house. "I wanted to respect the history of the residence," Mar-





ABOVE: An enfilade of rooms created by Hail had been painted uniformly. RIGHT: The designer, who gave each space a unique identity, enveloped the dining room in Chinese scenic wallpaper. Chairs, once owned by Karl Lagerfeld, and table from Christie's. Stark carpet.



AFTER



LEFT AND OPPOSITE INSET: For a "bold yet tranquil" master bedroom, Marzo blended low-key, neutral tones. A four-poster he designed "forms a room within the bedroom." The mixed-media work is by Jeff Long; the photograph is by Robert Hartman. Volute-krater, Christie's.

zo explains, "but also to respect a young dynamic family."

It is safe to say that *eclectic* is the most overused word in decorating. Yet, in this case, the designer's guiding philosophy was indeed authentically eclectic. The unexpected pairing of objects from different periods and places—a Louis XVI commode, say, with a couple of antique Sudanese Dinka tobacco pipes—enlivens both the pieces and the rooms they inhabit.

In a sense, Marzo functioned as a landscape designer, creating vistas throughout the residence. "The house has pretty views of itself," notes the wife. He began with the floors, installing 18th-century Italian walnut boards in a herringbone pattern. Next he turned to the finishes. In the living room, Julia Morgan's pièce de résistance, for instance, three sets of French doors overlook a handsome ironwork balcony. Taking his cues from the architecture, Marzo added straw-colored rusticated plaster walls and marbleized baseboards, whose pattern was drawn from the original chimneypiece. Though there are important antiques throughout, among them a commanding 18th-century rock-crystal chandelier, there is also an edge, symbolized by a giant sculptural nut and bolt on the floor and an 18th-century trompe l'oeil bookcase.

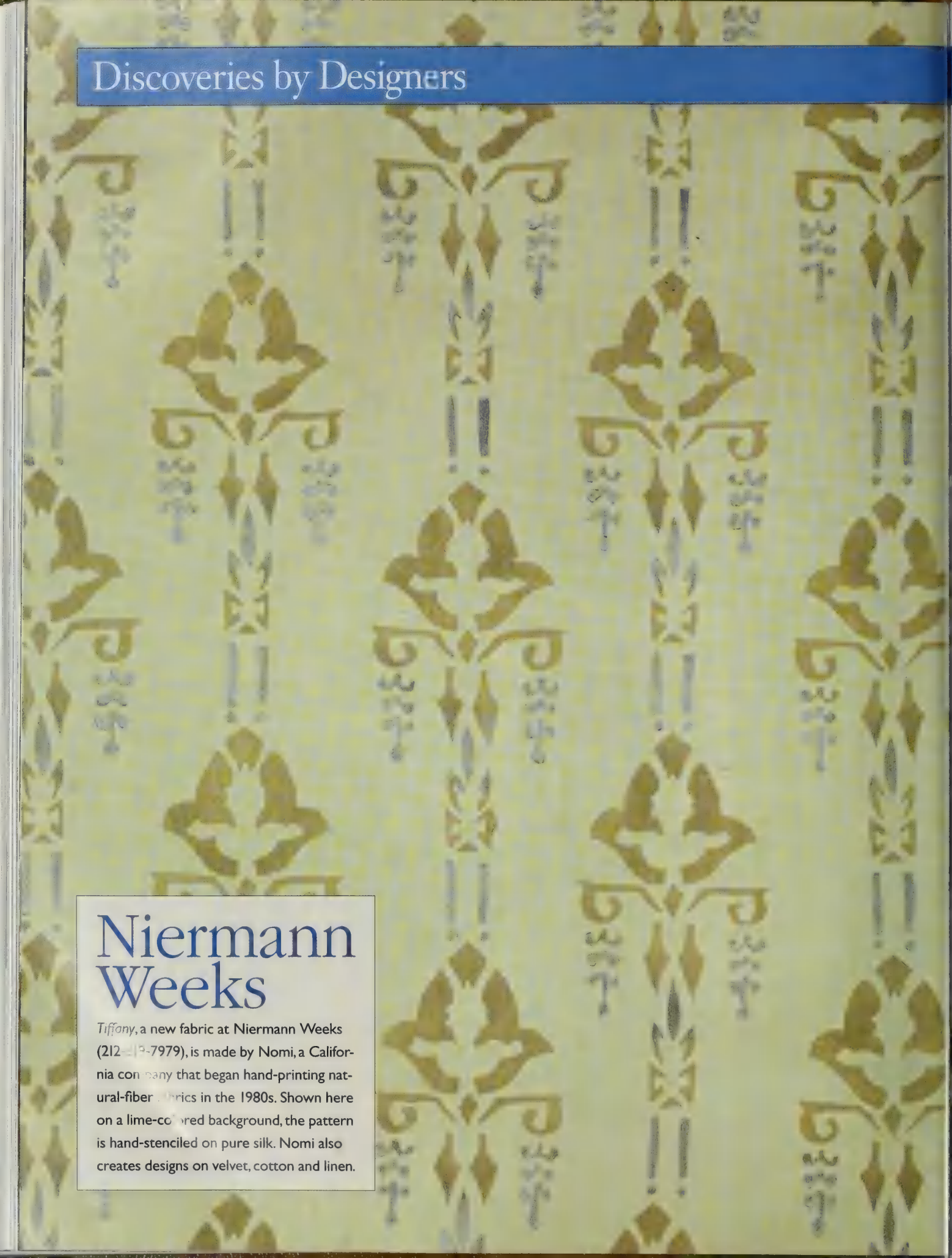
A major mission was to help the couple assemble a significant collection of antique furniture, objects and art. A self-described "auction hound," the designer steered his clients to auction houses in the Unit-

continued on page 249





TOP: The anteroom off the entrance hall was completely gutted. ABOVE: Marzo installed treillage throughout "as an homage to Elsie de Wolfe," then furnished the space with an 18th-century Swedish commode and a Directoire side chair. The bronze vessel is Han Dynasty.



Niermann Weeks

Tiffany, a new fabric at Niermann Weeks (212-[illegible]-7979), is made by Nomi, a California company that began hand-printing natural-fiber fabrics in the 1980s. Shown here on a lime-colored background, the pattern is hand-stenciled on pure silk. Nomi also creates designs on velvet, cotton and linen.

Biedermeier by the Beltway

Ed and Jane Grant recently relocated one of their antiques shops to Bethesda, Maryland, so they could be closer to their Washington, D.C.–area clients. Inside the new showroom, a pair of 19th-century Swedish pedestals (left) are on display, along with other pieces of 18th- and 19th-century furniture, accessories, lighting and paintings, discovered on frequent buying trips to Europe. "We buy pieces we personally like that work well together," says Ed Grant.

"The Grants both have a wonderful eye and provide great service to their clientele. There's a large inventory of antiques and accessories in the shop, and I can always count on finding something new every time I stop in," says **Thomas Pheasant**.

Grant Antiques, 4835 Cordell Ave., Bethesda, MD 20814
301-215-9292; www.grantantiques.com





"Our pieces may be traditional or quirky, but they're always refined—never glitzy."

An early-19th-century Karelian-birch table with bronze detailing, right, from Russia

continued on page 214

A Real Breakthrough

A DESIGN TEAM GOES THROUGH THE ROOF IN NEW YORK CITY

Interior Architecture by John B. Murray, AIA/Interior Design by Elissa Cullman of Cullman & Kravis
Text by Stephen Drucker/Before Photography by David Anderson/After Photography by Durston Saylor

How would you have felt?

Imagine you are the owner of a nine-room apartment in a fine old Manhattan building. It has been your home for 11 years. One day you learn that the apartment upstairs, almost identical to yours, is coming on the market. This is your chance to get all the space you could ever want in the building where you have been very happy. You decide to buy it and "break through." You move out, and the workmen descend. One afternoon you drop by for a look, and what you have set in motion hits you in all its finality. Everything is gone—every molding, every door, every hallway, every wall, every vestige of a room. Eighteen rooms on Park Avenue, reduced to dust.

It was, the owners say, "a real leap of faith." But jump off a cliff with interior designer Elissa Cullman and architect John B. Murray, and you may just find you've landed in paradise.

"We've idealized what a prewar apartment would have been," says Murray, whose distinguished business card suggests someone who knows his way around the grand old buildings of Manhattan. To most people, *prewar* is just a word, but it has a world of meaning to a New Yorker, who knows the war is World War II and believes that any building predating it is the



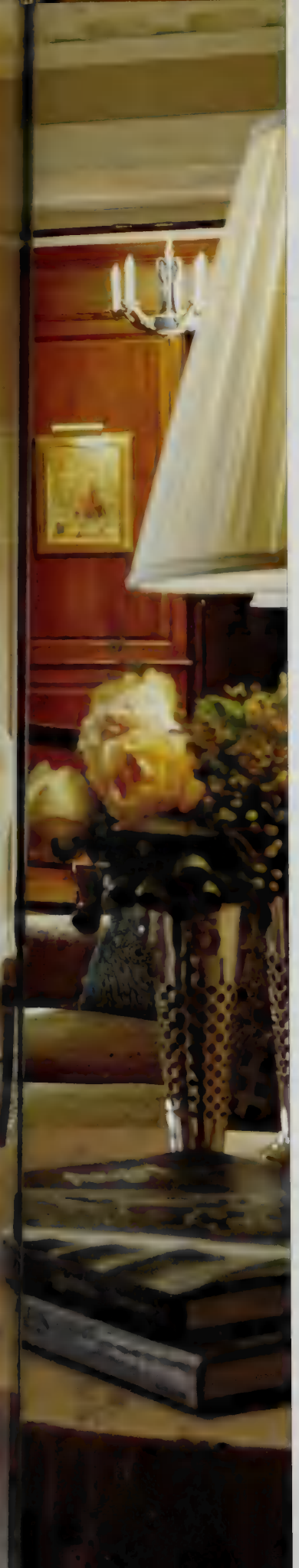
Architect John B. Murray and interior designer Elissa Cullman (left) joined two apartments in a 1914 Manhattan building to make a generously proportioned duplex. According to Cullman, "The challenge was to seamlessly integrate two spaces and craft a timeless residence."

BELOW: Two galleries were taken down to the I-beams to make way for a double-height central stair hall. OPPOSITE: The hall's stenciled floor "is vocal, but not shouting," says Cullman. Beauvais stair runner. Lee Calicchio screen and sconce. Marvin Alexander lantern. Jar, Sotheby's.




AFTER


AFTER



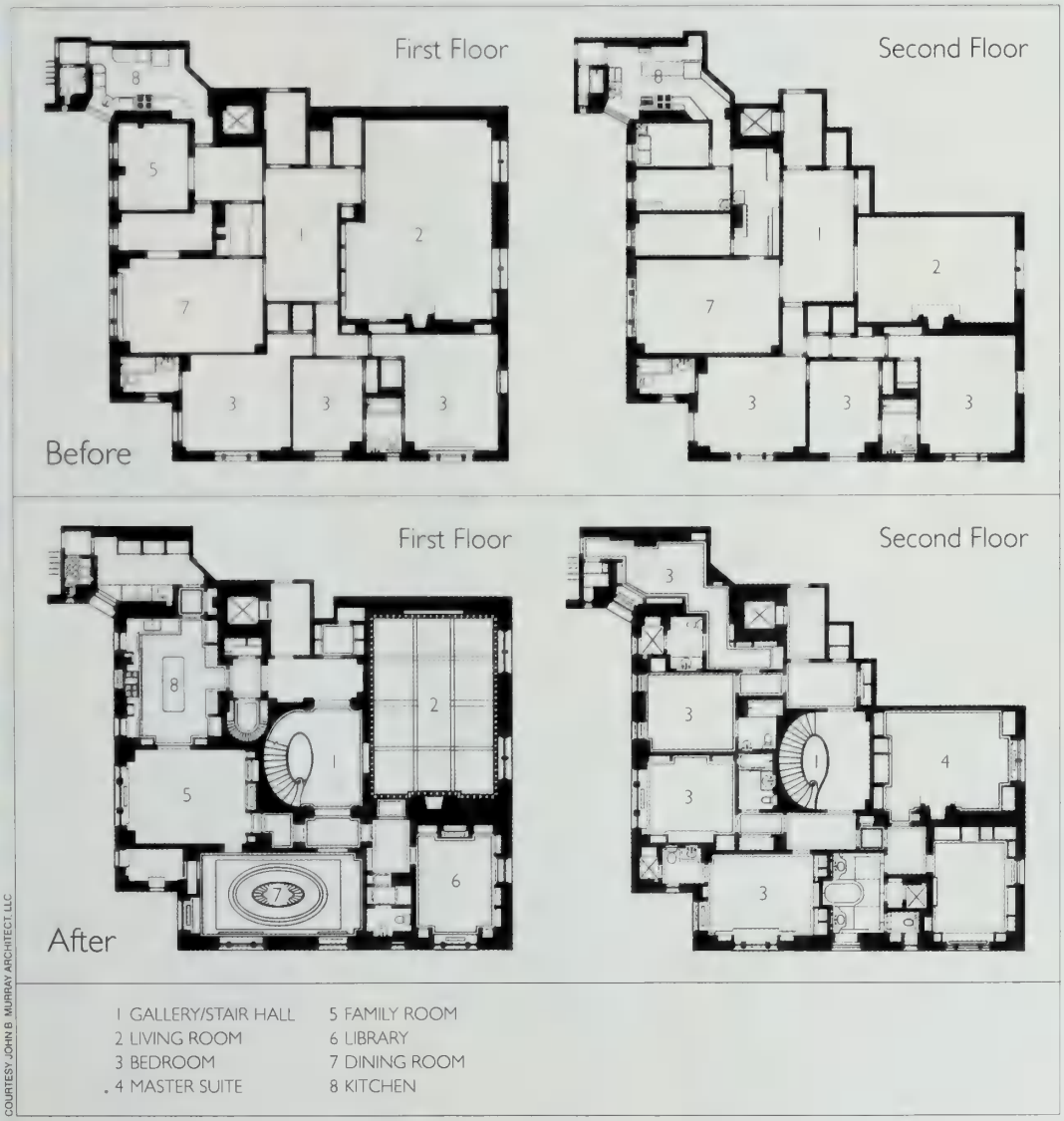


"How do you create a gracious apartment? By being mindful of all the little things, like how one enters a room," says Murray. ABOVE: The original living room recess at right became a doorway. BELOW: As evidenced by the floor plans, both levels were united by the stair hall.

LEFT: The living room. Atop one of the side tables, from Christie's, are a pair of French tazzas from Lee Calicchio. Lamp, Bernd Goeckler Antiques. Bergamo fabric on chair at far left. Lee Jofa slipper chair fabric. Pollack sofa fabric. Edelman leather on armchair. Doris Leslie Blau carpet.

product of an age of quality and graciousness and endowed with a certain gravitas. What everybody chooses to forget about these revered apartments is that "before the war," comfort was largely defined as an inexhaustible supply of maids and one electric outlet on each wall.

In their design for this duplex, Cullman and Murray have given it everything it never originally would have had, though you'd never suspect. An elliptical stairway that is the essence of dignity, a classical layout with lovely vistas from room to room, beautifully scaled plaster moldings and French-polished mahogany paneling, and rooms that were not part of the prewar order, like a big conge-



COURTESY JOHN B. MURRAY ARCHITECT, LLC

BELOW AND RIGHT: The dining room was once a master bedroom. The mahogany chiffonier, from Kentshire Galleries, holds a Tang Dynasty horse. Bernd Goeckler chandelier and chairs. Bergamo drapery fabric and wallcovering. H. M. Luther lamps. Doris Leslie Blau rug.



nial kitchen and family room —all of this has been created without the double vision that can occur when apartments are combined.

It took 170 pages of sometimes breathtaking drawings to describe what had to happen: how the first floor would become all public rooms and the second floor all bedrooms; how the fireplace would move 18 inches to the left to correct the living room's proportions; how the wormy-chestnut paneling in the wine room would curve like the apse in a chapel; how Greek-key and other fretwork motifs would disguise the air-conditioning registers; how one ceiling would be coffered and another vaulted and another a tray; how the new parquetry flooring in the entrance hall would be overpainted with translucent glaze in a Regency-inspired pattern. On and on the details went. There were pages describing the bronze and iron sinews of the stair railing, which was handmade by a Frenchman whose other credits include the Statue of Liberty. There were pages of cornices deco-





In their design for this duplex, Cullman and Murray have given it everything it never originally would have had.



RIGHT: The gutted family room, study and dining room, beyond. BELOW: The new kitchen—a window was blocked for the range—and adjacent family room. Stools, T & K French Antiques. Sub-Zero refrigerator. Viking range. Waterworks faucet. Vaughan light fixtures.

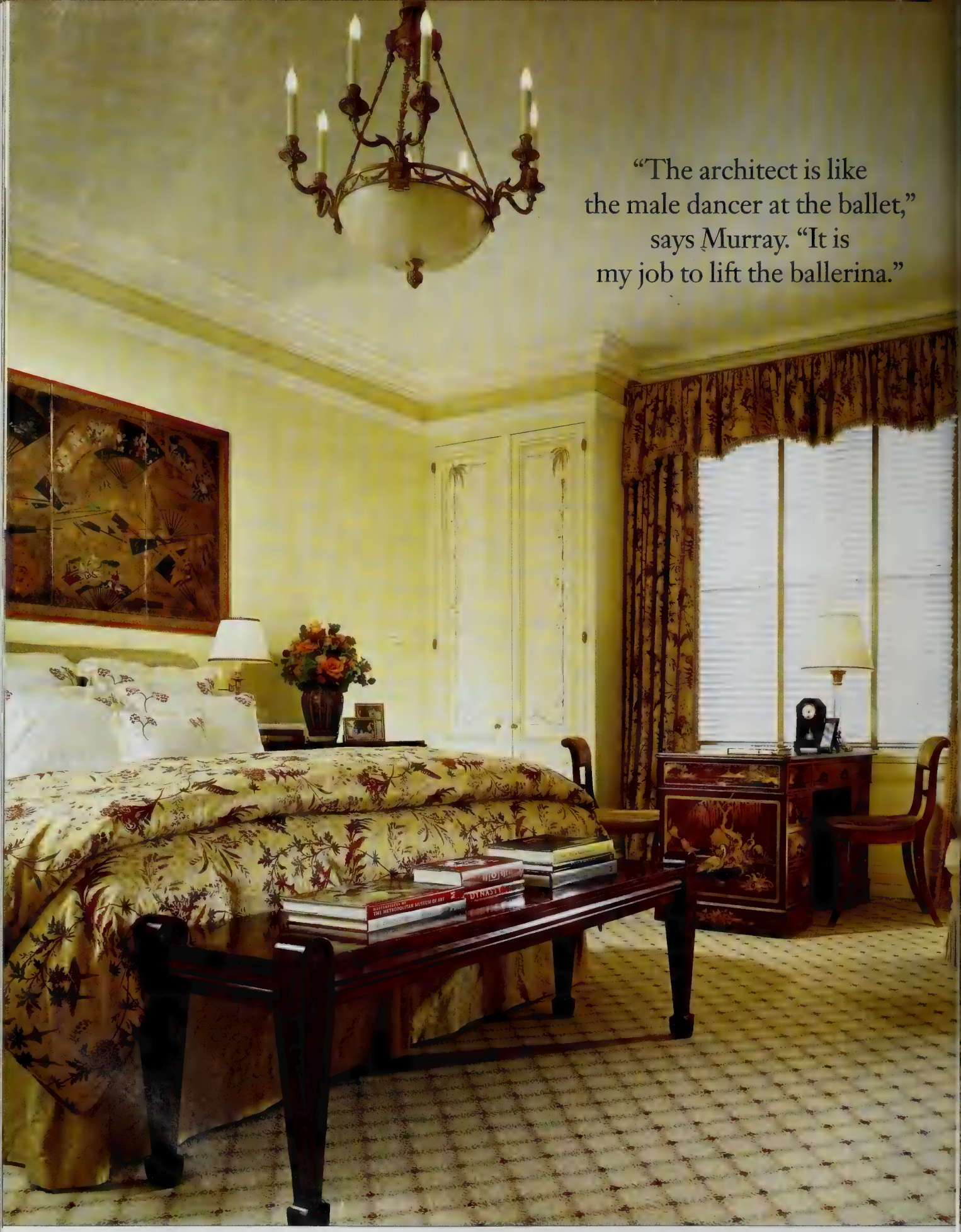
OPPOSITE: A 2001 work by James Nares hangs in the library, which had been a bedroom. Cullman chose it for its "contemporary touch." Tapestry pillow from David Duncan Antiques. Lamp and frame with seals, Bernd Goeckler. Niermann Weeks drapery paisley. Beauvais carpet.

rated with plaster triglyphs and guttae and brackets that, if you look closely, do not always do what triglyphs and guttae and brackets have traditionally done. Murray may look like the straightest of arrows, but he has a head swirling with architectural inventions. He is a wild man with moldings.

The interior designer had a say in every one of those 170 pages. "So many people call me after the house is designed," Cullman says with a sigh, explaining that the best results come when she and the archi-






"The architect is like
the male dancer at the ballet,"
says Murray. "It is
my job to lift the ballerina."





ABOVE AND LEFT: The master bedroom. Kentshire Galleries bench and desk lamp. David Duncan Antiques chandelier. Marvin Alexander swing-arm lamp. Old World Weavers bedcovering, drapery, headboard and bed-skirt fabrics. Houlès chair fringe and trim. Beauvais rug.

tect work together from the start. Her firm, Cullman & Kravis, is known for comfortable rooms that employ art and antiques without feeling like art galleries and antiques shops. Everybody calls her Ellie, a name as upbeat as she is; and that Barnard-trained mind, as quick as a lawyer's, is amazingly tuned in to her clients' wishes. "I don't believe in the full spring-from-Zeus's-head kind of decorating," she says. "The client must have a strong personal stake in everything, though I try not to torture them with the process." Especially this client, an investment banker whose wife made it clear that she does not live to shop.

A family of five, they had no wish to make a social statement with the project. This was to be their home, comfortable and "forever," with decorating they would never grow tired of, neutrally colored with little pattern. "I particularly did not want to 'deco-

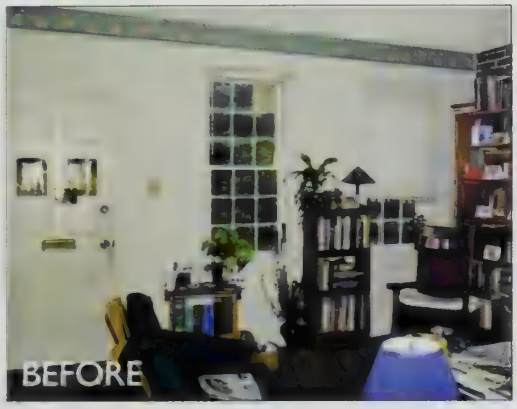
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BELOW: Staff quarters were converted to a humble guest room, which Cullman "carefully designed for a multiplicity of functions—the night table doubles as a desk and dressing table, and the windowsills are cushioned for extra seating." The wallcovering is from Niermann Weeks.









Architect Daniel E. Snyder renovated an 1854 row house in Savannah for Jeannie Sims. The two-unit structure was gutted to make a single residence. A three-story addition was attached to the rear. Far LEFT: Snyder added a porch to lengthen the 15-foot-wide living room.

LEFT AND BELOW: "In this space, the tenant originally had a living room, a dining room and a kitchen. We took out everything and ended up with an L-shaped room," Sims says of the living area.



Something to Talk About

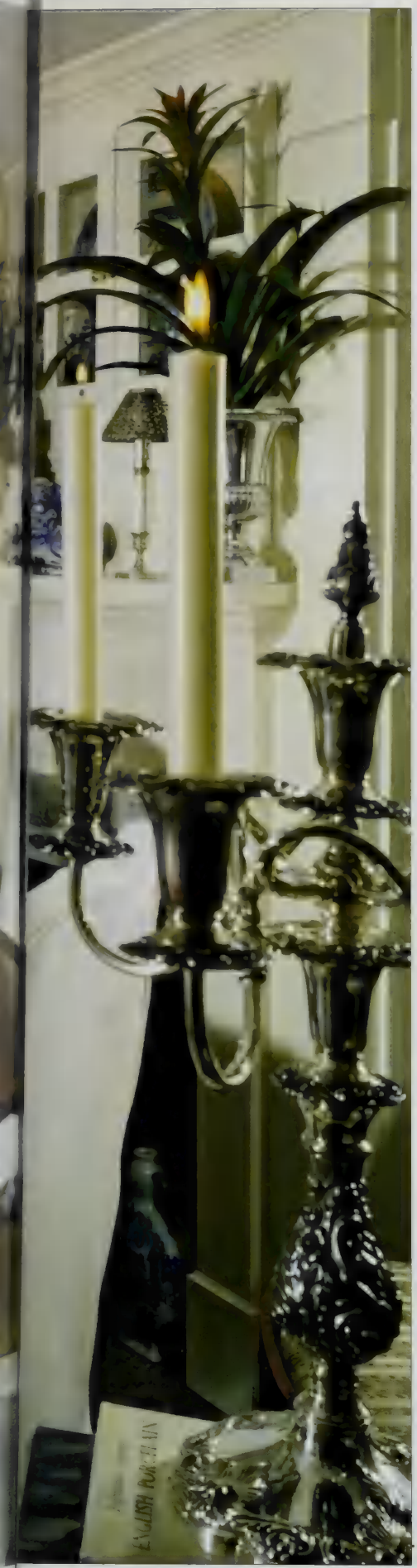
AN 1854 SAVANNAH ROW HOUSE GETS A WHOLE NEW LOOK

Architecture by Daniel E. Snyder, AIA/Text by Michael Frank
Photography by Mary E. Nichols

Jeannie Sims is a woman who knows her own mind—but sometimes even women who know their own minds can fall under the powerful spell cast by an old building. A onetime construction project manager who worked for many years for the city of Savannah, Sims now runs her own special-events business, mounting and supervising grand openings, conventions, theme parties and the like. Several years ago, when a friend of hers finally decided to sell his 1854 row house on one of the city's historic squares, she leapt at the chance to resituate her business in the building. "I thought it would make a perfect office, ideally located," she says. "Only the problem was, in about five minutes I realized I had a secret yearning to move back downtown. So the office stayed put, while I got a new home."

This summary makes the project sound a lot simpler than it was. With a background in art history and landscape architecture in addition to her experience in



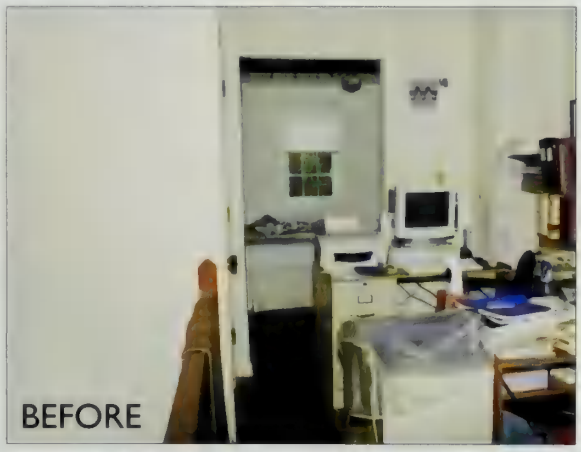


construction management, Sims believed she had a fairly good idea of what she was getting into when she decided to restore the two-unit dwelling to a single-family home. But, as ever when it comes to rehabilitating an old building, the work was far more elaborate than anticipated.

Sims began by hiring Daniel E. Snyder, a local architect experienced in working both with Savannah's period houses and with its historic review board, which maintains the special integrity of the city's architecture. The pair pored over drawings for a year before demolition began on the house, which had been efficiently, if not terribly beautifully, divided into a studio apartment on the first floor and a duplex apartment on the floors above. Interior walls were of exposed brick; plumbing and wiring were dated and in some places downright unsafe; upstairs, a wall that gave onto a deck was so fragile that "you could touch it and feel it move." Clearly it was time for a gut renovation.

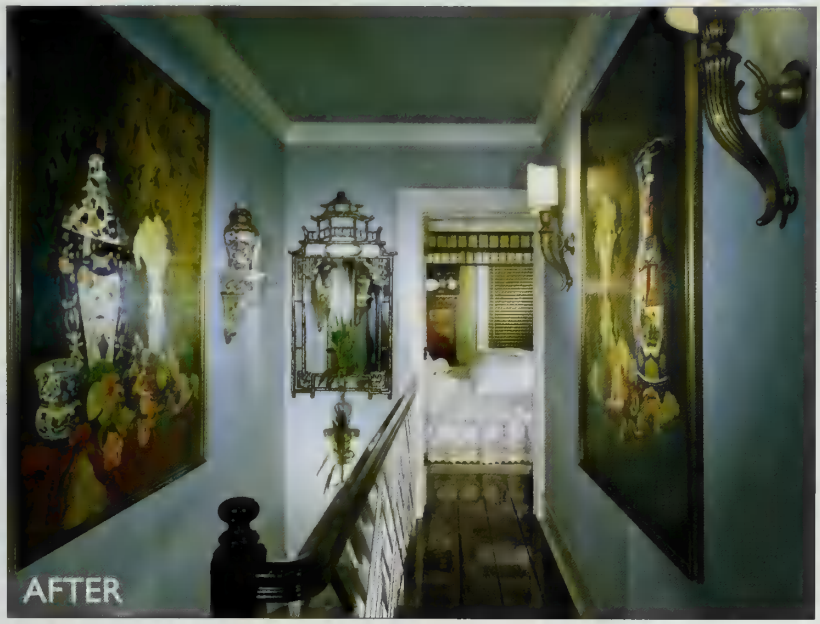
Resolving the interior architecture was the first, and greatest, challenge Snyder and Sims faced, and much of this had to do with the house's modest size. Sims's house is one of four especially narrow units—though 41 feet long, each measures just 15 feet in width—on a trust lot facing Chatham Square. In Savannah, the original city plan divided parcels into trust lots and tithing blocks. The former were generally public; the latter, residential. Sims's breaks the rules on two accounts: It is one of four houses in a single building (two were far more common), and its parcel is designated a trust lot rather than a tithing block.

What all this meant, practically speaking, was that Snyder and Sims had to do a lot of clever rejiggering of the existing interior space and—in their boldest move—seize part of her rear garden for an extension. This allowed them to build a proper porch on the parlor floor, while upstairs they were able to add a guest room and bath. "The house went from cramped to intimate," Sims says



Far Left: The dining area, which was originally the first-floor apartment's living room. "The greatest challenge was the size of the house—it's just so narrow," says the architect. "We spent a lot of time talking about how you live in and organize such a place."

Left and Below: A closet was removed to create space in the third-floor hallway. "It's fortunate that we were able to keep the existing staircase—today's codes would've called for a much larger one," says Snyder. The paintings are by Savannah-based artist Kipling Collins.



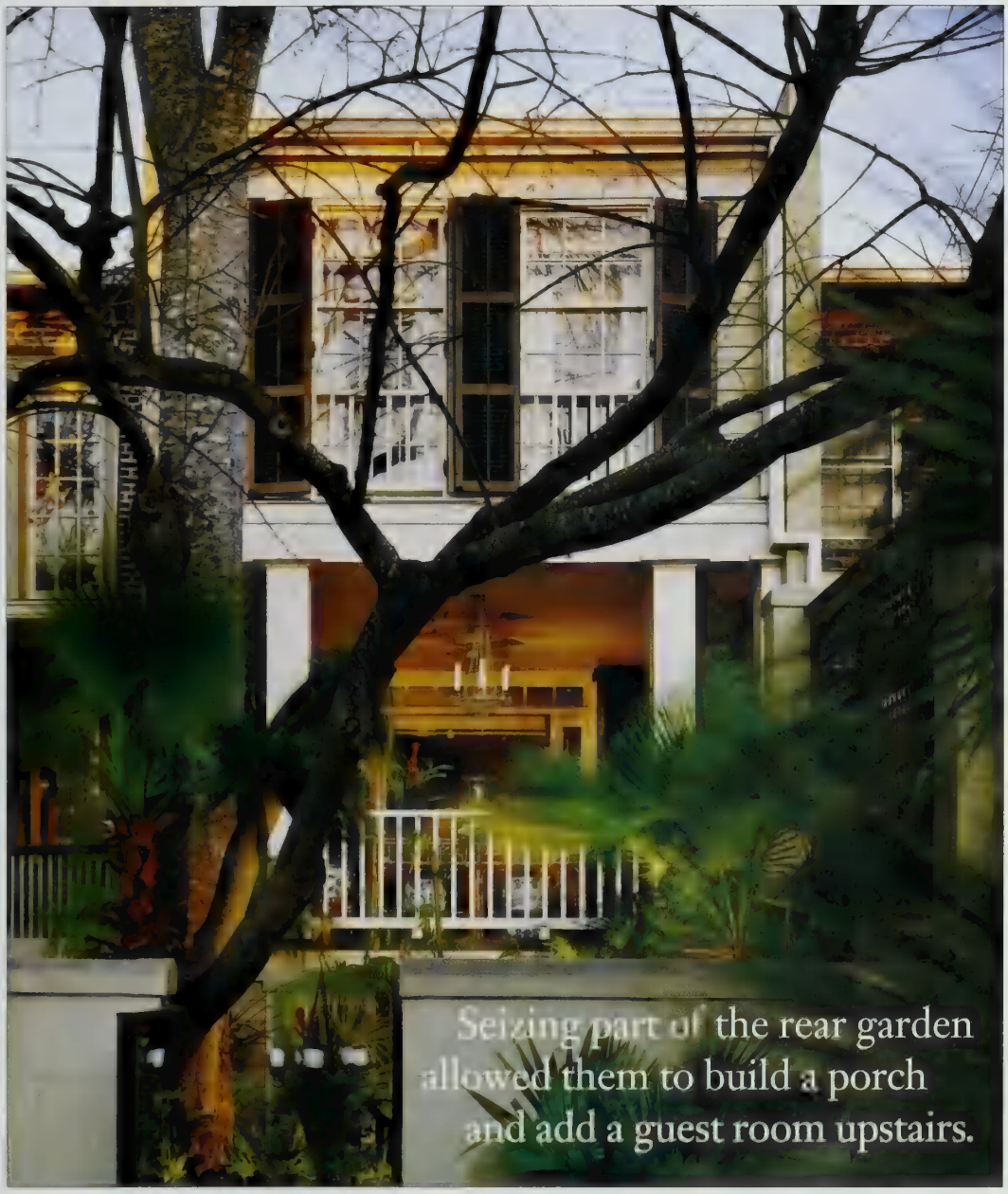


"Nothing is quite like making a house for yourself," says Sims (left), who designed the interiors. The entire project took about two years to complete.

"The building had been renovated before, with little regard for the historic fabric," says Snyder. RIGHT AND BELOW: He covered the brick walls in the master bedroom and installed crown molding. The room has an eastern exposure, which is unusual for Savannah structures.

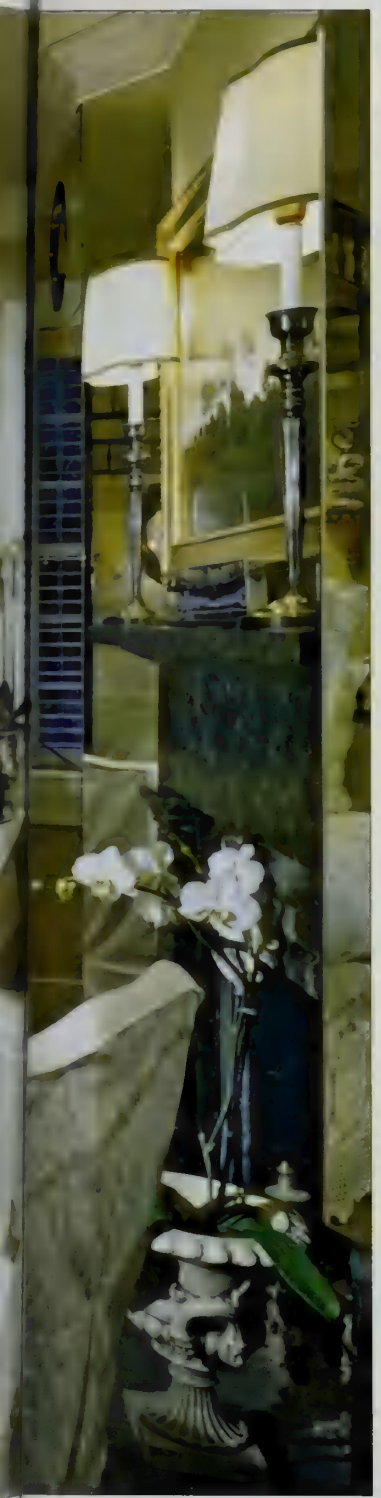






Seizing part of the rear garden allowed them to build a porch and add a guest room upstairs.

RIGHT: "The garden was a mess. The wall didn't exist. Most people put in these tasteful boxwood parterres, but I wanted something tropical. I kept the large tree and added palms, bamboo, ginger—a tangle of exotic foliage," says Sims. The ceiling fan on the porch is from Hunter.



with a laugh. "But really there's a world of difference between those two words."

The pair then set about redesignating the spaces. On the first floor, the studio apartment became a kitchen, a dining area and a sitting area. Sims put drywall over the exposed-brick walls, which she felt were far too unrefined for the interiors she envisioned. She installed extensive paneling, new mantelpieces and molding, laid down a ceramic-tile floor and glazed the dining area walls a canary yellow.

Upstairs, Sims treated the parlor floor as one big open space. Here, too, exposed brick was covered with drywall, though in this case it was painted a restrained blue gray. She was more fortunate in some of the details that survived: higher ceilings, original heart-pine floorboards, and mantelpieces, which were coaxed back to life with new trim and paint. She and Snyder added cabinetry, niches and molding, and they installed expansive French doors that admit sunshine and air from the porch.

With the addition, the top floor, which originally contained only one bedroom and bath, now has two of each. In the master bedroom, Sims restored the original fireplace and selected a soothing sage green for the walls. Next door, a sleigh bed supplies both seating and guest accommodations; a Regency bamboo armoire offers storage; a coffee-colored palette provides a calm, cocoonlike air; and a collection of majolica adds zing.

"In the end it doesn't matter how small a house is," Sims observes. "When you're remaking it from the inside out, every corner ends up counting. We certainly made sure it did." □

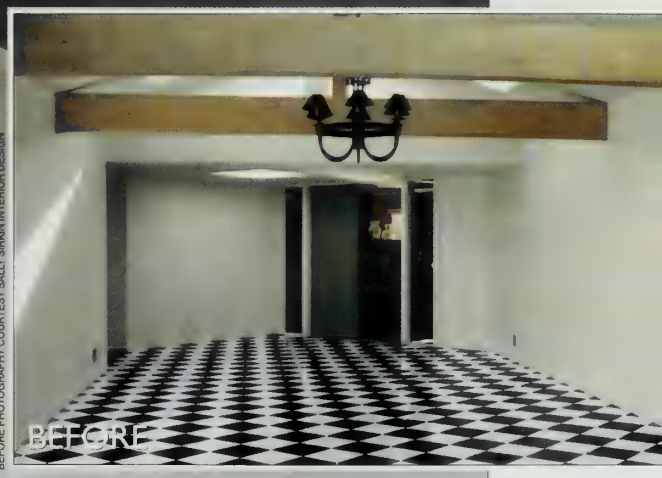
California Original

RECONCILING DIVERGENT STYLES IN CARMEL VALLEY



AFTER

"We redid the whole presentation," designer Sally Sirkin Lewis says of a Carmel Valley, California, house she and her associate Kenn Shlaes renovated for Ed and Ruth Morrow. THIS PAGE: They covered the entrance hall walls with grass cloth and replaced the tile floor with bleached oak. The acrylics are studies by Bradford Stewart.

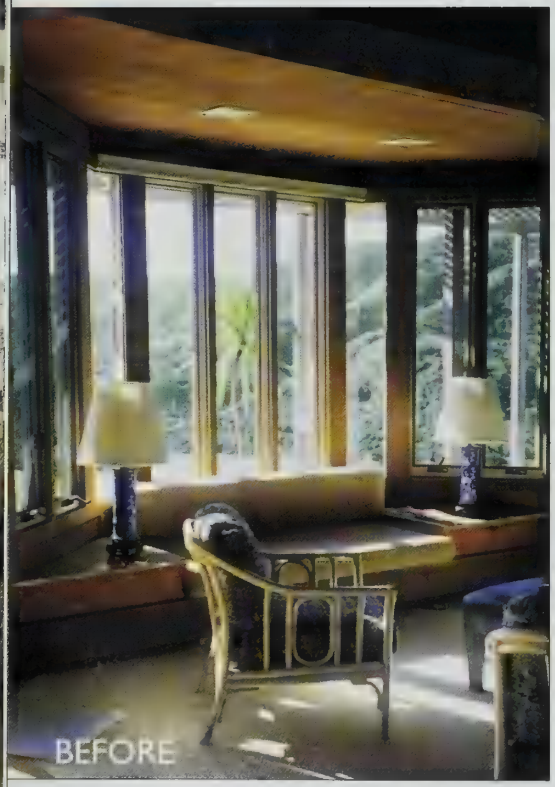


BEFORE PHOTOGRAPHY COURTESY SALLY SIRKIN INTERIOR DESIGN

Interior Design by Sally Sirkin Lewis
Text by Peter Haldeman
After Photography by Ken Hayden

From *Cinderella* to *Extreme Makeover*, the notion of instant transformation holds a steady grip on the public imagination. Of course, the very idea's a fantasy: The appeal of every Before and After story lies in its disavowal of During.

Take the case of Ed and Ruth Morrow. He's a former engineer; she's a psychologist turned artist. When they retired several years ago, they went on a quest for the potentially perfect property, eventually settling on a house in California's Carmel Valley. It had lovely views and even met some of their more unique requirements—a library for him, a studio for her, an art gallery for both of them. A diamond in the rough? Better make that two diamonds. Half of the house, built in the late 1980s, was a kind of rustic if misguided homage to Frank Lloyd Wright; the other half, a recent addition, was uncom-





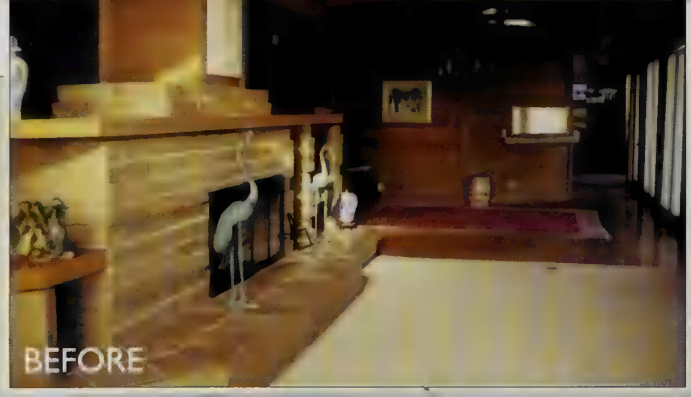
ABOVE: **The living room "was dark despite all the windows," says Lewis.** RIGHT: **With drywall ceilings and a lightened oak floor, "the space is much brighter now," the designer points out. "It practically glows." The sofa, sofa pillows and slipper chair fabric is from J. Robert Scott.**



The couple had few doubts about who might pull the place together. Who better than Lewis, wizard of the top-to-bottom metamorphosis?



INSET: "We changed the floor plan of the space," Shlaes says of the living and dining area. THIS PAGE: They centered the fireplace and removed the fieldstone and paneling. The wall in the dining area was extended into the hall. John Duff's 1984 wall sculpture *Attenuated Wedge* is at left.



AFTER

BELOW: The kitchen. "It was dismal and old-fashioned," says Lewis. BOTTOM: The cabinets and granite-topped counter they designed "are sleek and sophisticated," she notes. At rear hangs Richard Serra's *Billie Holiday*, 1999. The refrigerator is from Sub-Zero. Wolf ovens.





promisingly contemporary. "What you had was a house with two personalities," says Ed Morrow. "One had quarter-sawn redwood paneling with a fieldstone fireplace that went on forever. The other had white-plaster walls with black-and-white checkerboard tiling. A kind word would be *disjointed*."

Even so, the couple had few doubts about who might pull the place together. "I had been following Sally Sirkin Lewis's work for 25 years," says Ruth Morrow. "It had always been my dream for her to do a house for us, and this seemed to be the time." Who better to wave her wand than Lewis, wizard of the top-to-bottom metamorphosis?

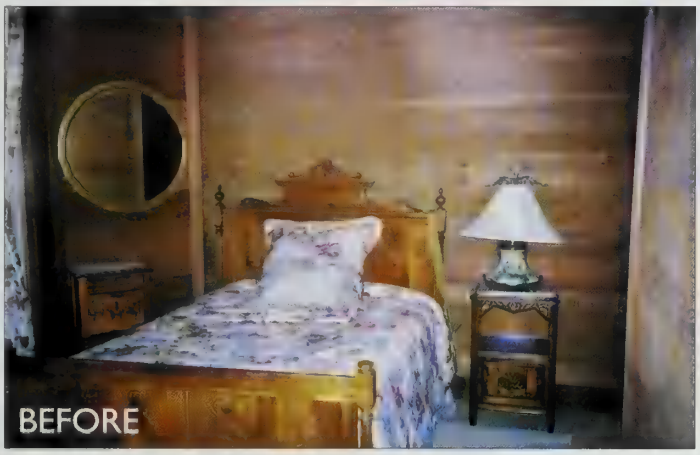
Lewis and her associate Kenn Shlaes developed a plan. Architectural changes were confined to a few significant moves to improve circulation, streamline interior lines and unify surface materials. The fieldstone fireplace was relocated (and re-

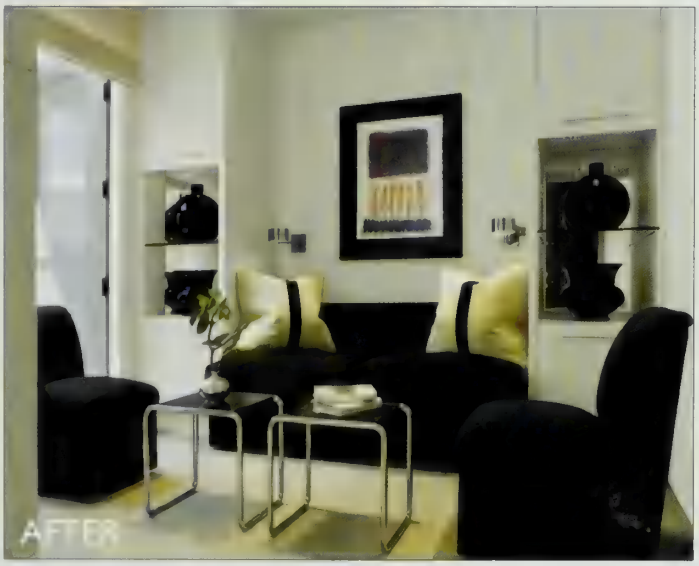


INSET AND THIS PAGE: "We extended the space with bookshelves and put in French doors," Lewis says of the library. A pair of Le Corbusier Grand Confort armchairs flank the ottoman. A Xavier Pojola artwork is on the table. On the windowsill at right is a David Kraisler sculpture.



BELOW: The guest room. BOTTOM: The designers whitewashed the cedar paneling and built cabinets, making a niche for the sofa bed. "The contrast between the black and ivory colors is striking," says Shlaes. J. Robert Scott sofa bed, slipper chairs, glass vessels and fabrics.





faced) to center on the living room's bay window. Access to the master bedroom was changed from a corridor behind the fireplace to a door off the living room. Walls were straightened in the kitchen, and the entire space was updated. French doors were installed in the living room, bedroom and library to strengthen the house's connection to the stunning site.

To help unite the rooms, Lewis and Shlaes clad most of the walls in a taupe grass cloth. They applied drywall to the beam ceilings and painted them ivory and either bleached the oak floors or covered them with taupe carpeting. All the doors are now a glossy black. "The detail in the floors and walls lets you appreciate the existing architecture," explains Shlaes.

Furnishings reiterate the simple but bold scheme: Lewis's own designs—low



tables made of stainless-steel cylinders and black-granite tops, chairs in ebonized woods and ivory fabrics—are mixed with modern chrome-and-black-leather classics by Le Corbusier and Mies van der Rohe. Steel and bronze sculptures and graphic contemporary art keep the eye busy. "They don't have to worry about setting a drink down," notes Lewis. "I wanted it to be maintenance-free, because the Morrows travel a lot and don't have live-in help."

The rooms have a protean quality that suits a couple who live by themselves but also enjoy entertaining. The long entrance hall serves at once as a lofty invitation into the house, an art gallery and a venue for large gatherings. The sleek new kitchen is small enough for the two of them and generous enough for a catering crew. Unfold a sofa, and a bedroom accommodates overnight guests.

As with most of Lewis's projects, the overall effect is both dramatic and serene. "When people come into this house," Ed Morrow says, "one of the first things they say is, 'It's so calming.'"

Be that as it may, the Morrows have barely had a chance to unwind here. Several weeks after moving in, they left for a trip to Europe from which they only recently returned. Which is not to say that this Before and After tale lacks a happy ending. As Ed Morrow puts it, "When we walked through the door after our long trip, my first thought was: nice house." □

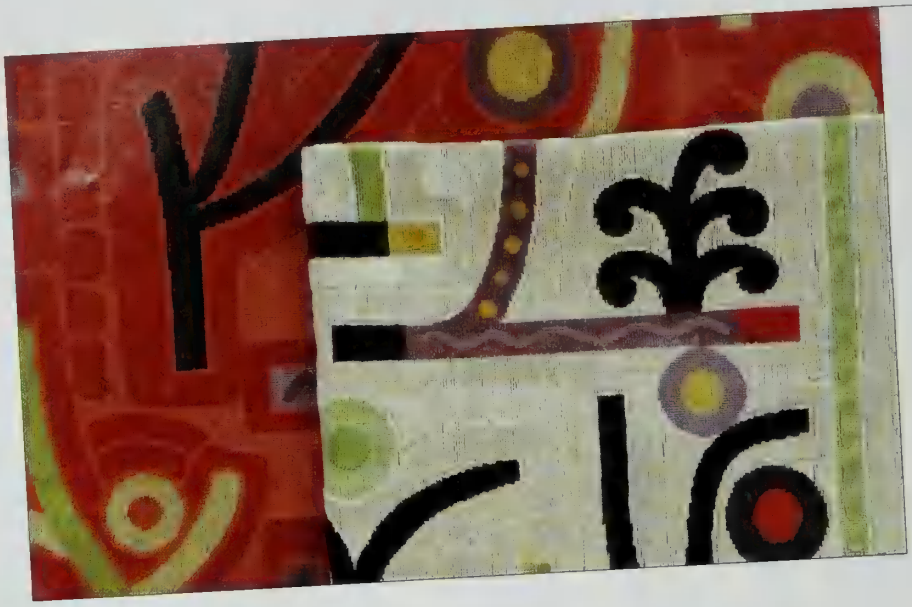
Architectural changes were confined to a



ABOVE: "The master bedroom looked like a room in an early western. It was a nightmare," says Lewis. RIGHT: She and Shlaes installed a ceiling recess to create the illusion of space. They designed the built-in vanity ledge and the ebonized-oak bed with cantilevered shelves.

ificant moves to streamline interior lines and unify surface materials.





Clarence House

Velours Klee, at Clarence House (212-752-2890), is a cotton-blend velvet inspired by the paintings of German-Swiss artist Paul Klee. The fabric comes in three colors: Pompeii red, beige and brown.



Mirror, Mirror

"I go to **Venfield** when I need a little spark of glamour for a project," says **Arthur Dunnam**. "There's always an interesting selection of mirrored 20th-century pieces [such as a 1940s American writing desk] to choose from." Crystal chandeliers and luxurious custom throws and pillows are also part of the mix. "Our shop is about an aesthetic, as opposed to a specific period," explains Greg Ventra, who co-owns the business with Mark Field.

Venfield, 392 Bleecker St., New York, NY 10014
212-627-5552; www.venfieldnyc.com

"The collection is put together in a clever way," says Juan Montoya.



A lounge chair and a magazine table, both circa 1950, are by T. H. Robsjohn-Gibbings.



Simply Modern

Regina Nuessle was living in Paris when she visited Miami's South Beach a few years ago. The lifestyle was so appealing that she decided to move and open a shop there (left), specializing in fine French and American decorative arts from the 1930s to the 1960s, as well as paintings and drawings from the same period. "It's where I've found beautiful 1940s and '50s ceramics and furniture by the best early-20th-century designers," says **Juan Montoya**.

Galerie d'Arts Decoratifs
1629 Jefferson Ave.
Miami Beach, FL 33139
305-674-0123
www.decobyregina.com

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An Architect IN RESIDENCE

DANIEL LIBESKIND'S TRIBECA FLAT IS POISED TO WITNESS THE REBIRTH OF GROUND ZERO



ABOVE: Architect Alexander Gorlin, right, and client and architect Daniel Libeskind peruse books in the living area of the 2,100-square-foot apartment Libeskind and his wife, Nina, commissioned Gorlin to design in a 100-year-old former bank building in Tribeca.

BELOW: Gorlin replaced unwieldy windows and worn flooring in the wedge-shaped apartment. RIGHT: A length of windows spans the east façade, opening the living and dining areas to views of landmark structures. The interior glass allows light to flow through the master shower.



Architect Daniel Libeskind doesn't do apartments. Befores never became Afters with Libeskind in residence. He simply didn't have the time. Upon winning the competition to master plan the rebuilding on the former World Trade Center site, the architect returned to New York City from Berlin. Before this move, his wife and business partner, Nina, recalls that they and their two sons, now grown, and their daughter, Rachel, now 15, moved 17 times, to and from New York, London, Toronto, Helsinki, Milan, Berlin and elsewhere. In those years they simply rented or sublet apartments in good buildings with great space, light and views, in architecturally interesting parts of town, and made sure their choices didn't require much fixing. The family had other imperatives.

In his earlier years Libeskind traveled widely, teaching at many architecture schools, and Nina and the children lived where he taught. Libeskind explains, "We always lived in improvised quarters because we never had the money to buy or build. In Berlin, we first furnished our apartment with the huge, empty crates we had used to ship architectural models back and forth.



Interior Architecture by Alexander Gorlin, AIA/Text by Mildred F. Schmertz
Before Photography by Billy Cunningham/After Photography by Peter Aaron/Esto







COURTESY ALEXANDER GORLIN ARCHITECTS

ABOVE: A Le Corbusier sofa and chair define the living space, along with a Mies van der Rohe chaise and low table and an Eero Saarinen stool. LEFT: As seen in the floor plans, Gorlin and Libeskind reshaped a warren of small, ungainly rooms and reversed the public areas.

OPPOSITE: To create a "loft opening up to a window wall," Gorlin excised a divider at one end of the former kitchen (opposite inset) and wove the new dining and living areas into one uninterrupted space. Ingo Maurer light fixtures hang above the glass-topped Le Corbusier dining table.

We had a crate for Rachel, and one of our sons turned some into bunk beds."

In 1989, having won the competition to design the Jewish Museum Berlin, he opened his architectural office in that city and soon established an international practice. Back in New York City, the Libeskinds might have moved into a pleasant and conveniently located rental, but instead they did immeasurably better than that. What happened? Architect Alexander Gorlin, a student of Libeskind's at The Cooper Union in the late 1970s, thought he knew exactly where and how his friend and former teacher should live and offered advice that was heeded. Gorlin himself was remodeling a full-floor apartment for his own use on the third floor of a 100-year-old 10-story loft structure shaped like the Flatiron Building, only smaller. It is located at the very edge of the Tribeca West Historic District, five blocks north of ground zero. A similar, 2,100-square-foot full-floor apartment on the seventh floor in almost derelict condition was for sale, and he arranged



BEFORE

AFTER

"We fell into an exciting rhythm," Gorlin says of his architect/client relationship with Libeskind. "It was like being in a symposium on interior design and how it relates to modern architecture." BELOW AND RIGHT: The previous kitchen became the dining area.





for Daniel and Nina Libeskind to see it.

In *Breaking Ground*, his recently published autobiography, Libeskind writes: "When we first saw the space, it was a mess—virtually irredeemable, with a funny shape that had been chopped into rooms in a clumsy fashion. Nina was ready to walk out the door, but I sensed something. 'If you don't mind, I'd like to just sit here by this window for five minutes alone,' I told her and the man who was showing us the space. They shrugged and left me in a chair by the windowsill. When Nina returned, I announced, 'This is the perfect apartment. Listen to it. It sounds right. Come sit here, get a feel for the light. The light is perfect here. I want to live with this light. We will be happy here.'"

Gorlin fully expected that Libeskind would be his own architect for the loft and was surprised and pleased by the couple's decision to give him the job while they played the client role. "At the beginning, when Daniel asked me to do this," Gorlin recalls, "I expected to be doing his design, but he said, 'No, do your own thing.'"

Gorlin, as a resident, was already familiar with the renovation problems of the building, as well as with New York building codes and regulations. The Libeskinds, given the everyday stresses and challenges of their general practice, combined with the inevitable struggles for design control at the World Trade Center site, would presumably have had even less time to dedicate to a renovation than ever before. And Gorlin, a noted residential architect who *does* do apartments, would bring his talent and years of experience to the effort.

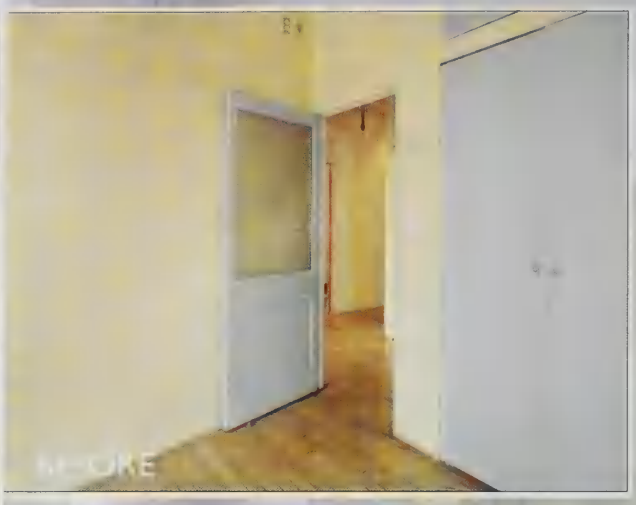
This unusual collaboration between architect as client and architect as acting designer is the first time that Libeskind's architectural aesthetic has been displayed in a do-

OPPOSITE: Near the entrance, at right, is the remodeled kitchen. "In order to leave the eastern, diagonal wall open, we put the kitchen on the west side, with a vertical wall [at left] deflecting one's view to the dining and living areas," Gorlin says. Sub-Zero refrigerator. Wolf stovetop.

With the help of Gorlin, it is a very different aesthetic indeed—no deconstructivist tilted walls, slanted floors and aggressive projections.



AFTER



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"For someone whose public persona is avant-garde, Daniel has a very traditional idea of modernism."



OPPOSITE: A rotating aluminum door separates the master bedroom from the living area, while still permitting access to the expansive vistas. When the door is closed, a Murphy bed, at right, can accommodate visitors. In the bedroom are a Gerrit Rietveld chair and an Isamu Noguchi lamp.

RIGHT AND BELOW: Light enters the bedroom through the glass-walled shower, at left, which has a retractable privacy shade. Creating dimension within the room are "fractured planes of space," says Gorlin, adding, "Doors are treated as part of the walls, with reveals at the bases."



mestic environment. With the help of Gorlin, it is a very different aesthetic indeed—no deconstructivist tilted walls, slanted floors, sharp triangulations, mixed geometries, aggressive projections and diagonal slashes of light.

"What Nina and I wanted was a quiet refuge," says Libeskind. "Alex understood without too many discussions what exactly should be done, and he worked well with Nina and Rachel because they were also involved." And Gorlin remembers, "In the end, when Daniel would say, 'I trust you,' that was so invigorating in so many ways. He gave me freedom to experiment, to take his architecture not as a style to emulate but as a model of creative thinking. I didn't believe it was my task to design the apartment as an homage to Daniel. Instead, it became an opportunity to extend and perfect my own vocabulary."

In plan, the new Libeskind home is an elongated triangle with the points squared off. The diagonal wall facing east to the street once had a row of many small double-hung windows. The great bowl of daylight that enticed Libeskind to buy the loft exists because the high-rises that border the Tribeca district are too far away to fill the immediate sky. Several deep and full blocks of five-story loft and store buildings, built from about 1850 to the early years of the 20th century, lend great beauty and interest to the foreground, their ornamental details reminding Libeskind of those in paintings by Edward Hopper.

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Sleeping Beauty

RESCUED FROM NEGLECT, A 1920S GEM AWAKENS IN LOS ANGELES



BEFORE PHOTOGRAPHY COURTESY F. PIERPONT DAVIS FAMILY ARCHIVE



TOP AND ABOVE: A 1921 residence in Los Angeles was designed by, and the home of, architect F. Pierpont Davis. It remained in the family until the current owners, Larry and Clara Yust, purchased it after living next door for 20 years. They revived the landscaping and updated the wiring.



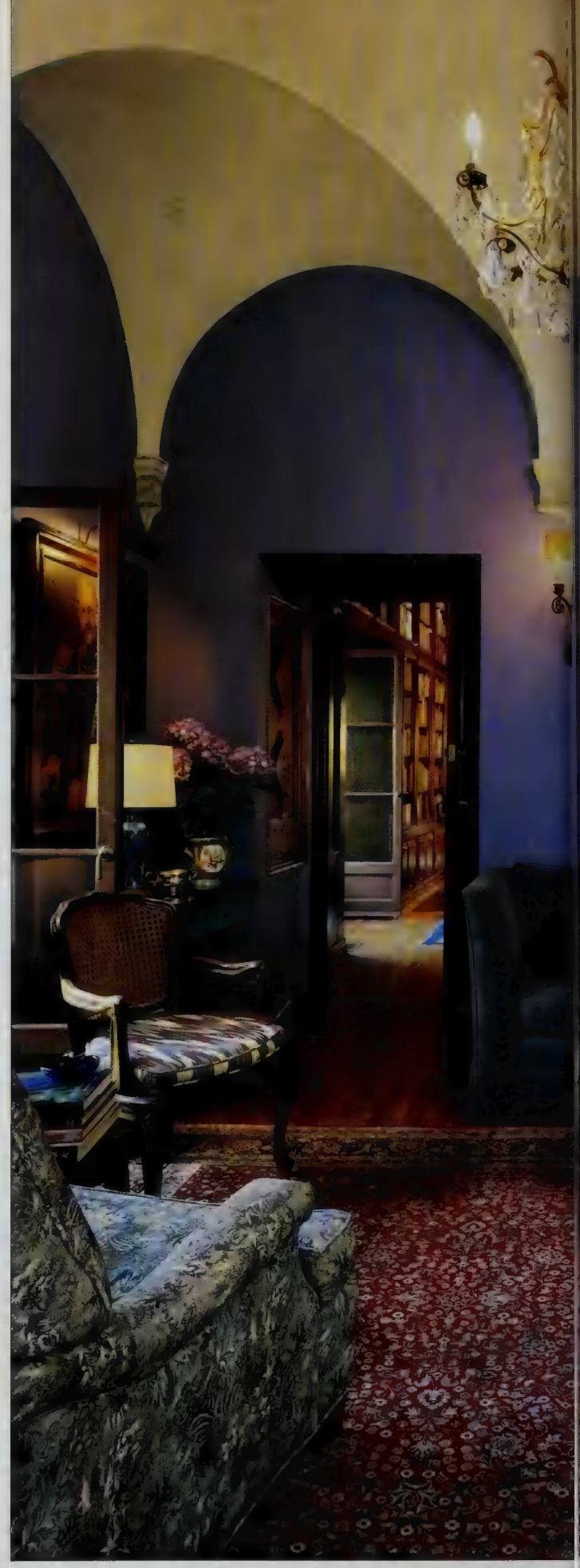
Eighteenth-century chairs from France punctuate the living room. Larry Yust, a collector of vintage volumes, designed double-height bookcases to reach to the paneled ceiling, which was hand-painted by Italian artisans in the 1920s. The rug is 19th-century Chinese.

Architecture by F. Pierpont Davis
Text by Joseph Giovannini
After Photography by Arthur Matthew Gray





TOP AND ABOVE: Little has changed in the entrance hall, save for the introduction of a Biedermeier chair. "We didn't want to make a single alteration in the house," says Clara Yust. "The architect had a magnificent eye. Wherever you sit, there's something to look at," she adds.



RIGHT: The Yusts converted what was once the library into a sitting room, which they call the blue room. "The space would have only held maybe 50 books—and we have more than 5,000," Clara Yust says with a laugh. "Now we light a fire and listen to music here."



Coveting thy neighbor's wife is one thing, but thy wife coveting thy neighbor's house is another story: "On the day we bought our house, my wife went out on the porch and caught a glimpse of the remains of a formal garden next door and declared, 'I want that house,'" recalls Larry Yust, a Los Angeles writer, photographer and director of educational films.

"I liked everything about it," says Clara Yust, sounding—after a recent bout of laryngitis—like Tallulah Bankhead. "It reminded me of the old plantation homes of my country, Colombia. It was a very romantic ruin, and I have a passion for ruins. I could see the formal garden and fountain through the fence, and the fact that it was so abandoned. It was very tempting to take over."

"We waited for 20 years," says Larry Yust.

Designed in 1921 by Los Angeles architect F. Pierpont Davis for himself and his family, the Tuscan-style villa was built from adobe baked on the site from earth excavated from the basement (see *Architectural Digest*, Southern California Edition, 1922). Davis, coauthor of *Ideal Homes in Garden Communities: A Book of Houseplans* (1916), designed, with his brother Walter S., many of Los Angeles's most romantic buildings during the 1920s, including much-loved courtyard apartments such as the Villa d'Este and Roman Gardens in Hollywood. The Davises lived in their transplanted Italian villa until their deaths, when it passed into a family trust and was occupied by Mrs. Davis's brother and sister-in-law, Norma Drew and Owen Churchill. She was a silver-screen beauty and he an Olympic gold medalist in sailing (1932) and the inventor of the swim fin.

Clara Yust's house lust was of the gentle variety, never amounting to a hostile take-

BELOW AND BOTTOM: The vaulted ceilings in the dining room are a feature the architect repeated throughout the residence. A 1955 oil, *759 Prospect Avenue*, was created by Larry Yust's father, Walter Yust. The sconces are original to the house. Tiffany's flatware.







"I liked everything about the house," says Clara Yust. "It reminded me of old plantation homes in Colombia."

over. She and Owen Churchill had a daily chat over the back fence. "Whenever I came in for a visit, I joked that one day it would be mine," she says. "They'd say, 'No, you don't want such a gloomy house.' But I felt, to the contrary, that it was a very happy house. It's a country villa with nothing pompous about it, and very beautiful in its simplicity."

The house coasted on its elegant looks during the tenure of the Churchills. "They didn't do anything to the house. They never remodeled," says Clara Yust, "which was very lucky, because everything was original. That's its charm." The Churchills did, however, make the huge house smaller by closing off unused rooms. "Norma was terrified of the house, and she literally nailed the doors and windows shut," says Larry Yust.

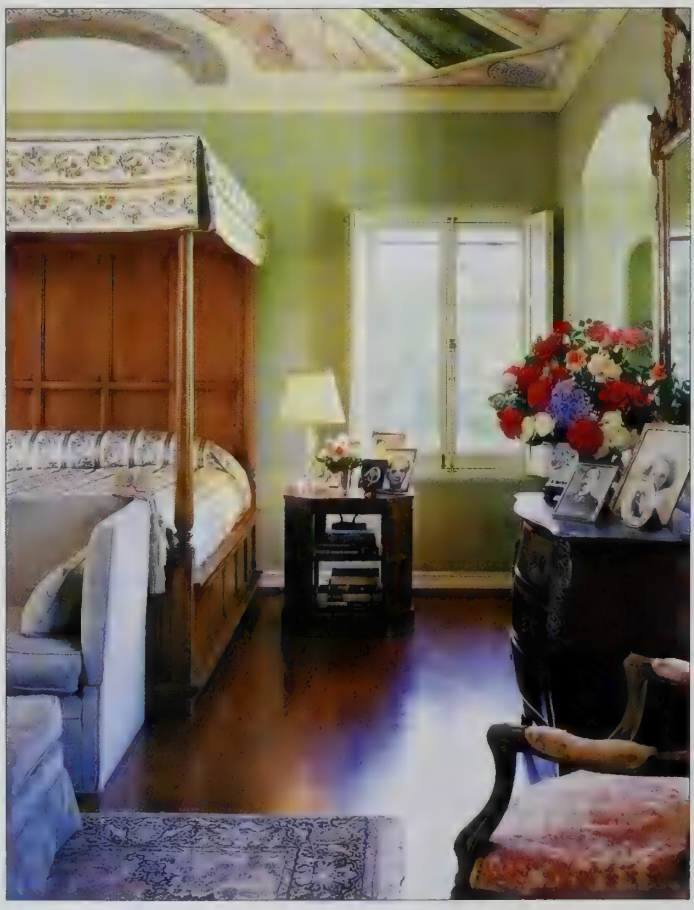
After the Churchills' deaths —he was 89 and she 94—the Yusts bought the house with the knowledge that its pipes and wiring had to be changed and that the antiquated kitchen had to be updated.

Once they had replaced the plumbing and wiring, "all we did was remove the cobwebs, unnail the windows and doors and start reviving the garden," Clara Yust recalls. "Everything but the hedges in the formal garden was covered with ivy. I came in with five men with machetes and cut a path."

The interior walls had all been painted Navajo white, and after a little chromatic testing, the Yusts discovered a vivid lemon yellow, now used again in the halls. Clara Yust tried many colors in the living room, none of which quite worked, and finally poured them all together to produce a complex mix that landed somewhere between peach and pomegranate. She chose a muted shade of tangerine for the dining room. With adobe walls two feet thick at the base, limiting light, the colors dispel any gloom and summon the interiors back to life. The sconces were original, though the Yusts, who vacation often in Venice, imported several blown-glass chandeliers, now hanging in the entrance hall and other rooms.

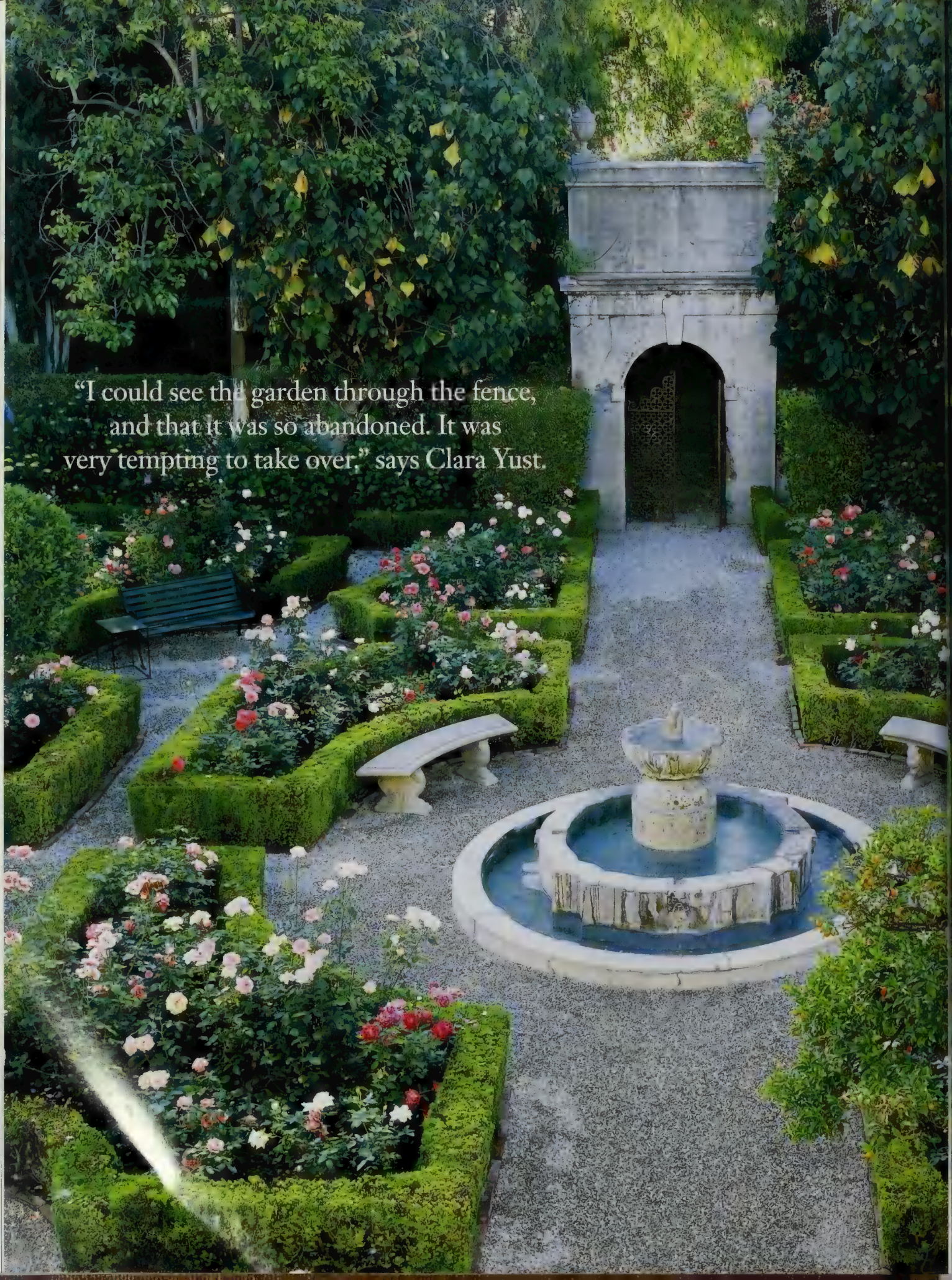
ABOVE: In a 1922 photograph, the architect and his four siblings gather in the house's loggia. From left: Henry, Walter S., F. Pierpont, Dorothy and Emmett Davis. Walter and Pierpont apprenticed under their father, Henry Davis, a Baltimore-based architect. Pierpont and his wife lived in the house for the rest of their lives.

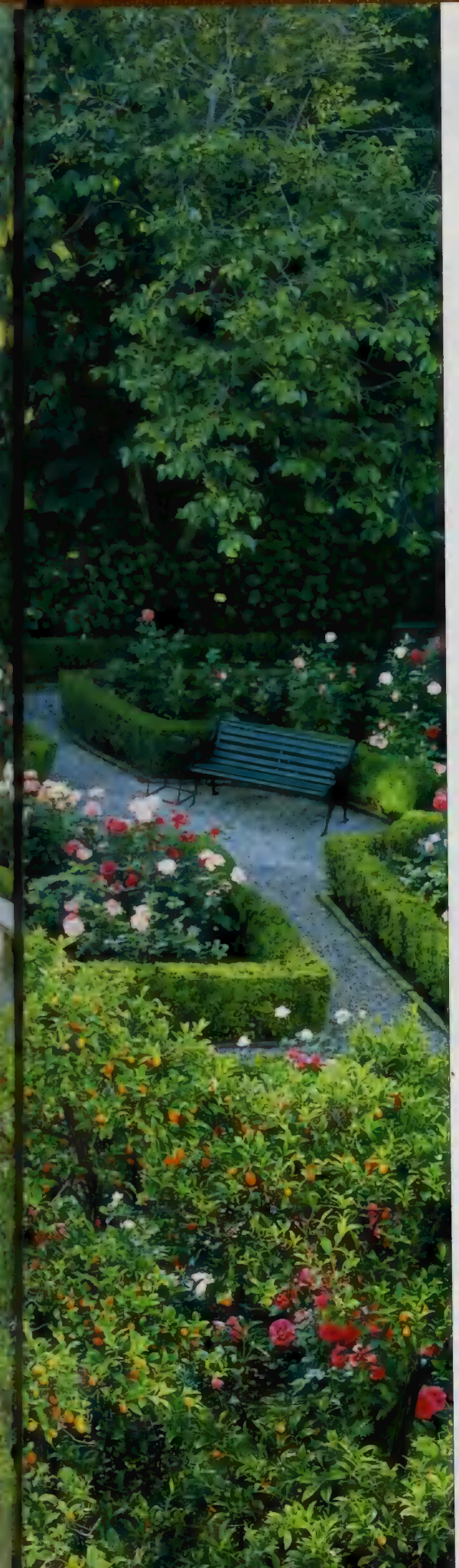
RIGHT: Chrisangela Mankofsky's 2003 acrylic *Morning in Gubbio* is on the ceiling of the master bedroom, which is Clara Yust's favorite of the four bedrooms in the house. "I just love that it has windows on three sides, plus it's a little removed, so it's incredibly quiet," she says.



OPPOSITE: A Murano glass lamp hangs in the master bath. "We had to replace the existing tile because the plumbing had damaged everything," says Clara Yust. "But it was dark brown, and I didn't like it anyway." She opted for *rosa portogallo salmone* marble instead.




"I could see the garden through the fence,
and that it was so abandoned. It was
very tempting to take over," says Clara Yust.



LEFT: The hedges in the formal garden were carefully maintained by the same gardener from 1921 to 1986, but by the time the Yusts moved in, the rest of the area had fallen into disrepair. Larry and Clara Yust (right) brought rosebushes from their previous residence.



Reclaiming the house was a family affair. The size of their library exceeded the capacity of the existing study, so Larry Yust—dismayed at the estimates for custom-built bookcases—designed and crafted bookcases in the living room, taking the shelves up to the ceiling. The panels displaced by the bookcases were used for the cabinet doors at the bottom of the shelves.

Victoria Yust, one of the couple's daughters, is an architect who practices with her husband, Ian McIlvaine, in nearby Venice, California, and they remodeled the kitchen. The two kept the shape of the room but opened it up by removing an imposing wall and extended the kitchen counter. They applied white subway tiles to the vaulted ceiling and to the walls, which break up and animate the space. In the studio off the garden, they replaced failing beams and rafters and introduced several skylights.

"The basic structure of the house was so attractive that with cleaning and a bit of fixing, it came to life after we moved in," says Larry Yust.

As for the house they left behind next door: "We sold it to a delightful couple, and they seem to love it," he continues. "I haven't seen the wife standing on her porch staring at our garden." □





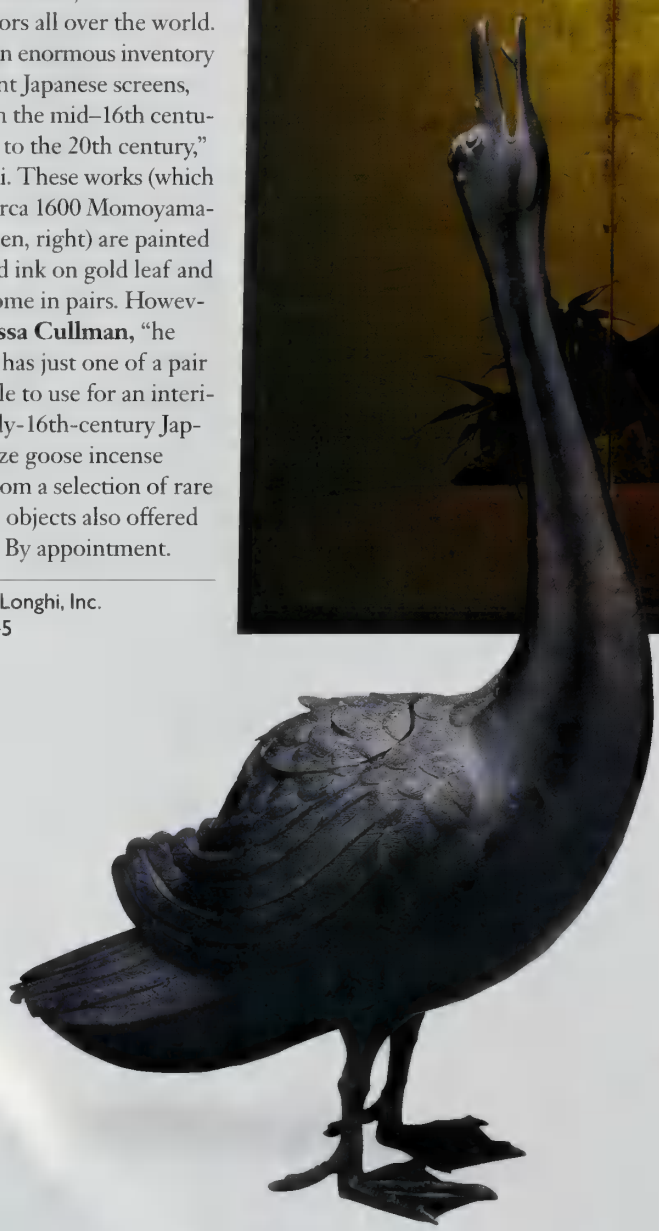
ABOVE RIGHT AND RIGHT: The east façade of the house. The fountain, the crown jewel of the formal garden, was placed in 1921. All of the residence's four garden areas were designed by the architect in the Tuscan style. The second-story balcony is off the master bedroom.

Stars of the Japanese Screen

For more than 30 years **Leighton R. Longhi** has been a highly respected source for exceptional Japanese artwork, particularly painted screens and scrolls, for museums and collectors all over the world. "We have an enormous inventory of important Japanese screens, dating from the mid–16th century through to the 20th century," says Longhi. These works (which include a circa 1600 Momoyama-period screen, right) are painted in color and ink on gold leaf and typically come in pairs. However, says **Elissa Cullman,** "he sometimes has just one of a pair that I'm able to use for an interior." An early-16th-century Japanese bronze goose incense burner is from a selection of rare and unique objects also offered by Longhi. By appointment.

Leighton R. Longhi, Inc.
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"Many of the important screens in Western collections have passed through his hands," says Elissa Cullman.



Thomas Fleming says, "I've always believed that there should be a little bit of black in every room. I like black doors—they give definition and add dimension. Up until now I've had a hard time convincing clients to go with this color for anything, even though they've loved it in the end. All of a sudden I'm being asked for black, and not by just one client but by several." □

Summer Hill

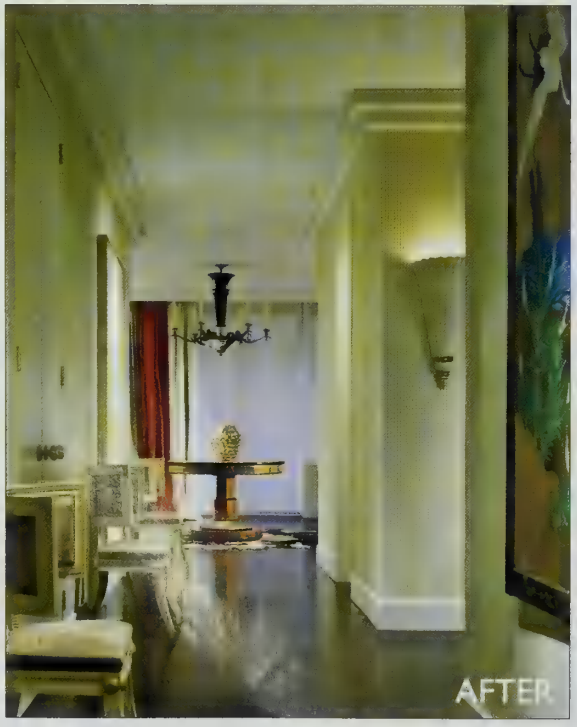
At Summer Hill (650-462-9600), the new Simply Sophisticated Collection includes *Madison*, an elegant damask that comes in subtle tones of birch, lavender, aqua, bamboo and honeydew.

Reflected Glamour IN MANHATTAN

A SPARKLING APARTMENT NEAR SUTTON PLACE MAKES ARTFUL USE OF SYMMETRY

Architectural Design by Peter Napolitano/Interior Design by Thomas Britt, ASID
Text by Steven M. L. Aronson/Before Photography by Billy Cunningham/After Photography by Scott Frances





"You could call me an illusionist—a creator of illusions—and it would only be the truth," says Thomas Britt. And indeed, a dab hand at legerdemain, a past master of prestidigitation, the designer has magically transformed a bunch of small, congested rooms in a Manhattan high-rise into a free-flowing ranch house in the sky.

Britt had already renovated and decorated a midtown Park Avenue duplex and triplex for the client. "I got tired of not having a real neighborhood," she explains, "and besides, I wanted serious views and a lot more light." The designer even went apartment hunting with her. "One of the things I like about Tom is that he has great heart—he puts himself completely into everything he does."

Several possible pieces of real estate later, they found themselves assessing a building in the Sutton Place area where two apartments had been rather mechanically combined to embrace an entire 3,500-square-foot floor. "I encouraged her to buy it," Britt recounts, "because I knew that my architectural design associate, Peter Napolitano, and I could gut it and create the apartment she wanted, with public and private wings. And I must say we gave her—and here I include the firm's senior designer, Valentino Samsonadze—a wonderful bedroom, a terrific dining room, a fabulous living room...." The latter ended up being a whopping 40 feet long and the full building width wide and having three exposures. Into the bargain, the client also got two additional



Thomas Britt (above right) gutted a client's 15th-floor apartment in Manhattan to create a sleek, polished space. ABOVE LEFT AND LEFT: In the entrance hall, he painted over an existing mural, then added combed-plaster walls and cove moldings. "It sets the tone," he says.

OPPOSITE: Two 1946 Alexander Liberman acrylics flank a mirror in a living room sitting area. Low table and gueridon from Jourdan Antiques. Art Déco pedestal from Maison Gerard. Jim Thompson chair fabric. Manuel Canovas sofa print. Samuel & Sons trim.


A TIME TO WATCH



Britt demolished a hall, a bedroom and a sitting room to make a living room that stretches the entire width of the apartment. "The seating areas at each end are mirror images of each other," he says. John Boone black artichoke cachepots and shells. Chandelier, Jourdan Antiques. Center table, Ritter Antik. Roman shades, Window Modes.

AFTER





bedrooms, a dressing room with a view, a media room, a huge master bath and storage space to spare.

"She doesn't like sharp right angles, so we did two-step crown moldings reminiscent of the 1940s," the designer points out. He had the teak floors ebonized and the walls in the hallways, living room and dining room heavily combed with plaster for an interesting textured effect. And because the client had requested a neutral background for [illegible]niture (an ingenious mix of [illegible]lern and antique) and the [illegible]works by Hofmann, [illegible]Held, Alexander Liberman, [illegible]an Vicente and John McL[illegible]lin, among others), he had [illegible] combed walls painted linen white, the moldings and baseboards stark white, and the ceilings pale blue, except in the monochromatic media room, where they had to be ivory.

The instant the elevator doors open onto the foyer, one is dazzled by the crystalline sparkle of a 1940s Serge Roche mirrored-glass console-table-cum-wall-mirror—the very essence of high style. Serenity lies just around the corner: Filling a wall in the long stretch of main hall is a six-panel 19th-century Japanese screen depicting cranes on the wing over water. "It's a beautiful calming piece," she remarks, taking care to explain that "in Eastern art, cranes symbolize longevity."

In the living room, Britt, who's always been a stick-



ABOVE AND TOP LEFT: "It had originally been a laundry room," Britt says of the dining room. The ink on paper is by Al Held. The table, by Adnet and Hermès, is from Bernd Goeckler. Bergamo chair stripe. Brunschwig & Fils damask. Manuel Canovas pillow and drapery fabrics.





ABOVE AND TOP: A nondescript space was transformed into a media room. "It's tranquil, chic, monochromatic," Britt says. The 1972 oil painting is by John McLaughlin. Ceramic cachepot from John Boone. Barrel-back chair fabric from Glant. Window Modes shades.

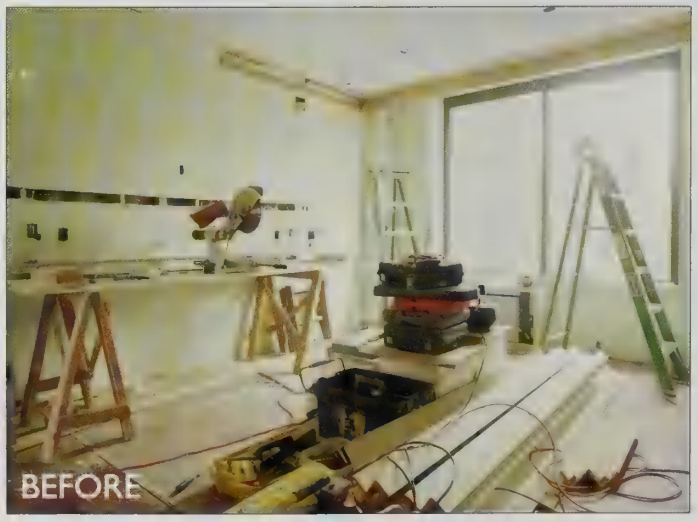
"I thought, Keep the media room simple and classic—the way Jean-Michel Frank would have done it," Thomas Britt says.

ler for symmetry, surpassed himself by creating identical smart furniture groupings at each end, including sofas of his own design (some armless, others armed) and slipper chairs upholstered in red Thai silk ("for the old Britt kick") and monumental black-lacquered-raffia covered jars that once belonged to Michael Taylor. He employed this mirror-image artifice—one all but does a double take—because, he emphasizes, the room is so long: "I thought, Why *not* do the same thing at both ends?" The client was thrilled. "It gives the room continuity," she says, "but what I really love is that those sofas have an L configuration, so whichever way you turn, it's like you're walking into a hug."

A Brazilian cowhide rug underlies each of the furniture groupings as well as the splendid Biedermeier walnut center table in the middle of

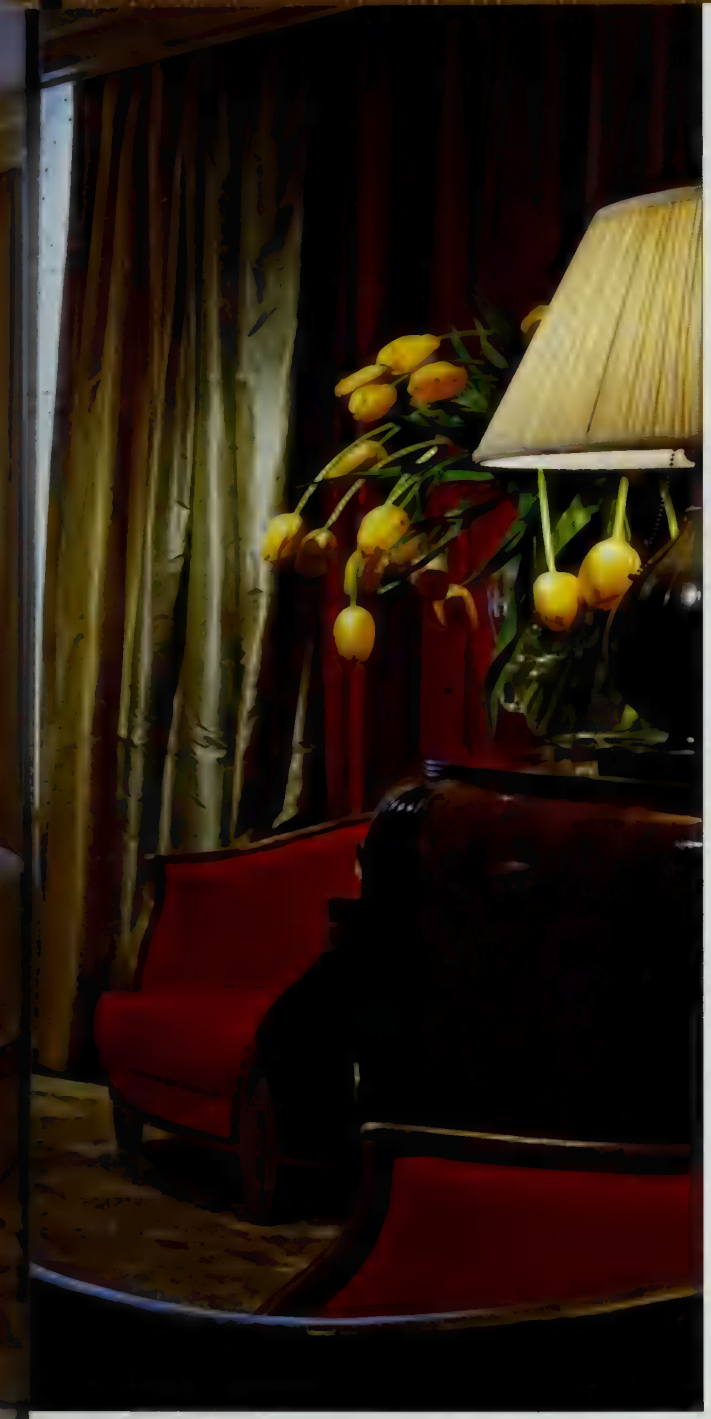
AFTER

RIGHT AND ABOVE: "I wanted it to be a soft, serene, cocoonlike environment with an occasional spike of spice with the reds," the designer says of the master bedroom. Esteban Vicente created the 1962 collage. The Japanese bronzes are from H. M. Luther Antiques.



the room. The four bronze Parisian shells that washed up on the pair of antique Chinese consoles have the look of giant earrings, while the white patterns on the café au lait sofas suggest pearl necklaces. Not to be outdone, the silk-taffeta draperies flow to the floor like ball gowns. "The room has a little feeling of the '30s in terms of the sense of elegance it has," the client herself observes.

The adjacent dining room also scintillates. The chastely handsome circa 1950 Adnet-





and-Hermès table—an amalgam of brass, leather and wood—is burnished by soft light from the ring-shaped plaster fixture overhead. (Britt repaired to a nautical-supply place to purchase the heavy rope to hang it from.) The draperies are of the same beige, ivory and red silk taffeta as in the living room.

"The media room she wanted very contemporary, very sleek," the designer comments. "I thought, Keep it simple and classic—the way Jean-Michel Frank would have done it. And by the way, I'm so tired of hearing people who didn't know who Jean-Michel Frank was until yesterday refer to Jean-Michel Frank—I mean, I knew who Jean-Michel Frank was when I was eight years old!" The Frankophilic Britt proceeded to have the whole room, including cabinetry, floor-to-ceiling paneling and a wall of bookcases, built of finely grained rift oak with a bleached and pickled finish.

The client describes her bedroom as "very Zen." Another thing it undeniably is is feminine in its play of tones and textures: Take the smoothness of the suede walls, the ball-gown-like crispness of the taffeta draperies, the effervescence of the preternaturally thin silk of the undercurtains, and the sheer luxury of the silk-and-cashmere carpet. The latter's pattern of diamond shapes can reassuringly be seen to echo those on the mercury-glass doors to the adjoining dressing room; in such subtle ways as these the apartment becomes a triumph of blended boundaries. □

ABOVE: Another 1962 collage by Vicente hangs at the opposite end of the bedroom. French Art Déco pieces include the circa 1935 commode by Michel Duffet and the pair of circa 1925 Paul Follot chairs, all from Maison Gerard. Japanese lamps from H. M. Luther.

Trial by Fire in Texas

A MODERNIST LOFT RISES FROM A SCORCHED INDUSTRIAL COMPLEX

Architecture by Lake/Flato/Text by Philip Nobel/After Photography by Mary E. Nichols



BEFORE PHOTOGRAPHY COURTESY LAKE/FLATO ARCHITECTS, INC

The fire started in the blasting chamber. Several years after Lake/Flato Architects undertook the renovation of this small industrial complex not far from their office in downtown San Antonio, just a few months into the actual construction, a spark from a welder's torch found its way behind the steel plates lining that space. In their previous life, the 1920s-vintage brick buildings had been home to the Petty Geophysical Laboratories, and the blasting chamber, at one end of the larger building, had been used for testing. Behind the steel was a layer of insulating cork; the fire smoldered there until late at night, after all the workers were gone, and then it erupted into a blaze that brought seven fire trucks and cameras from the local news. The owner, Jill Giles, a designer (graphic and otherwise) who collaborated with Ted Flato on this project, was alerted, and she came to watch the fire gut and burn the roof off of one of the two buildings that would be her future home. "If it hadn't been my

In San Antonio, an adaptive-reuse project by Lake/Flato Architects involved transforming 1920s industrial buildings into living and studio spaces. ABOVE: Midway through, a fire gutted one of the structures, but architect Ted Flato and client Jill Giles (below) were undeterred. RIGHT: "The façade was restored to maintain its historic feel," says Flato.







Susan Stockwell's rubber ball sculpture rests on the stained-concrete floor of the living area, where steel trusses and columns are paired with wood paneling. An Arne Jacobsen Swan chair, Mies van der Rohe Barcelona chairs and an Isamu Noguchi floor lamp round out the space.

BELOW: The east wall of the fire-ravaged living area. RIGHT: Light fills the space from clerestory windows in the sawtooth-style roof "inspired by old San Antonio manufacturing plants," Flato says. The various artworks are by James Smolleck, Paul Doran and Chuck Ramirez.


BEFORE

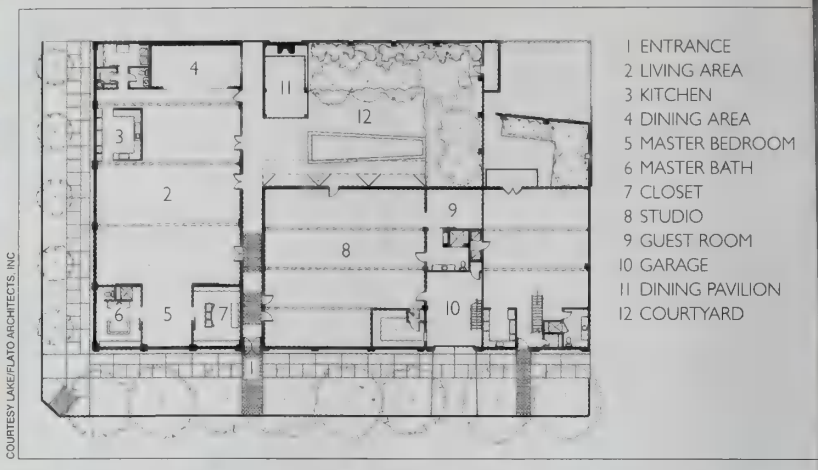
building, I would have said, 'How beautiful,'" she remembers, seated comfortably in what was the center of the long-ago inferno. "The good thing is it's so much better than it was."

Walking into the culprit blasting chamber—now, as planned, home to a striking, overscale and totally bullet-proof dining alcove—Giles runs her hand along one wall where the steel warped in the fire. The plaster on an adjoining wall has been detailed to match the eccentric, wavy line at the edge of the steel, and the effect is like an accidental moment of trendy blob architecture. Giles calls it "the blessing of the fire." That dreadnought of a dining room is but a small corner of the enormous main living space—an exhilarating sweep of first-floor loft with a grand cook's kitchen, a chapel-like bedroom opening on one side and elbow room galore—and there we find the greatest blessing of the fire: a sawtooth factory roof, alternating between clear glass and dark, almost purple *Agathis* plywood, reaching up over 20 feet. The original roof was a low, sullen

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Sheets of steel cover the floor, walls and ceiling of the dining area, where the fire originated (top), at the south end of the living space. Two windows were converted into one that opens onto a portion of the interior courtyard. TOP RIGHT: The floor plan.

affair, punctuated but not entirely relieved by a few pop-up monitor skylights. The fire cleared the way for headroom. "The ceiling was originally 11 feet," Flato says. "We were going to work with it—it was fine—and then it burned."

The exterior of the buildings—the original façades filled in with milk glass and mock-armored concrete fiberboard panels—reflect their isolation in a marginal neighborhood just north of downtown. Inside, it's more SoHo than SoHo; outside, it's the Alamo. Flato refers to it as an "industrial hacienda." A high steel gate opens onto a narrow, partially covered alley that runs between the two buildings and leads into a large courtyard with a raised concrete pool; it's one of those wonderful come-in-and-you're-still-outside entrance sequences that a warm


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"Most people want rooms," Giles says. "I said, 'No, I don't want *any* rooms.'" One exception is the guest room—nestled in a corner of Giles's vast studio space—which retains its original industrial character (inset). An Eames molded-plywood folding screen is used as a headboard.

AFTER



climate makes possible. The building to the right, the wider of the two, its deep wood roof trusses spared by the fire, is used as guest quarters, a studio and a general rumpus room; the far end is a separate unit rented out to a film production company. The main building is to the left, and as you proceed up the walk, several apertures—some with bars dating back to the Petty Labs—give you glimpses into the almost decadently cavernous space.

"I like a lot of air aroun me," Giles says, aware of an relishing the understatement The two-bedroom residence covers a total of 12,000 square feet on one floor. Only recently married, she was alone with all that air for a while (she claims her husband, then living overseas, proposed before he ever saw her unique digs). "When I first moved in here, I lived for two months with just a futon on the floor" —a floor, by the way, that was

continued on page 251



"The pool and courtyard are meant to exude a simple, cool serenity—as an oasis in a hot, urban environment," explains Flato, adding, "The water reflects the architecture and draws one's eye from the interiors."


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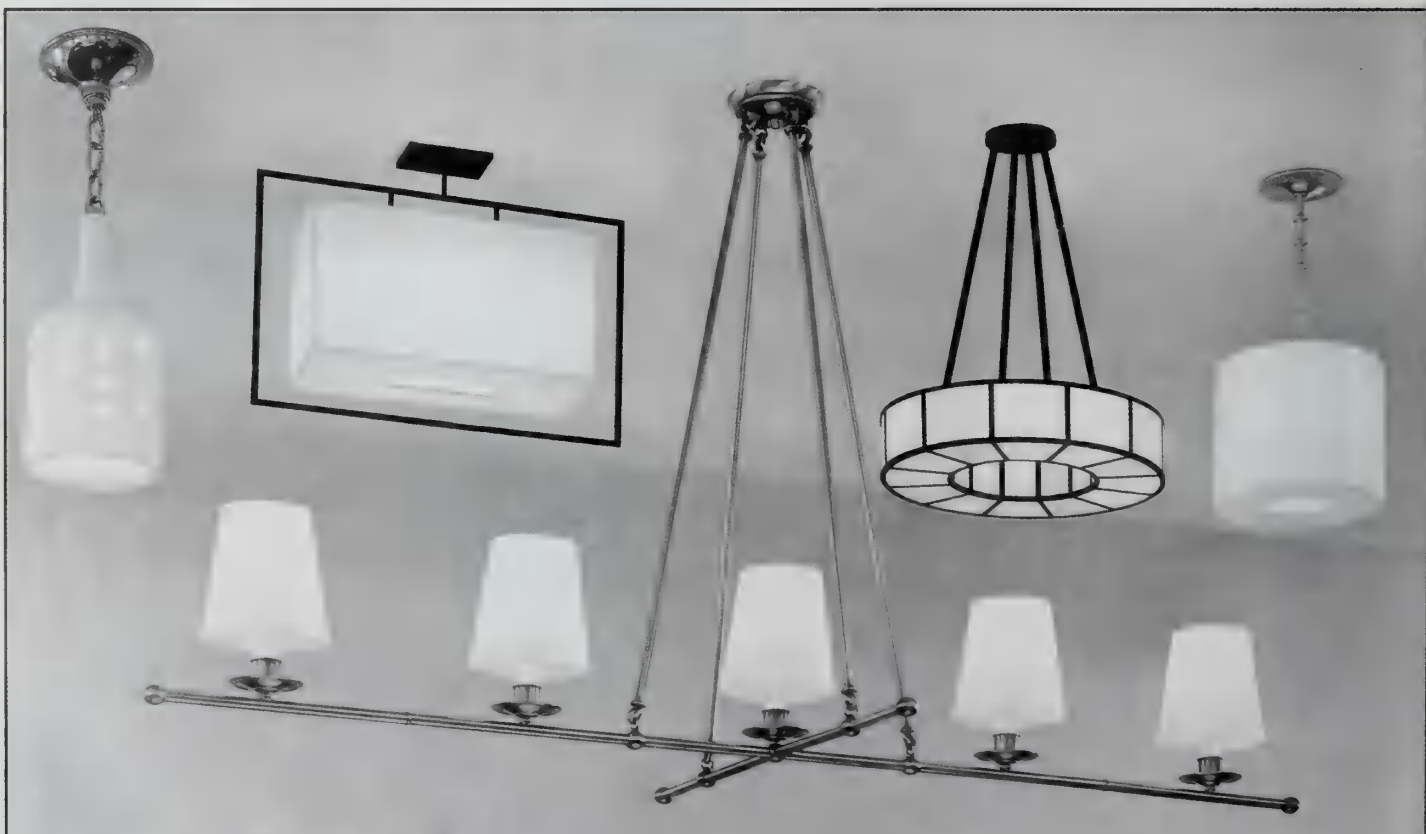


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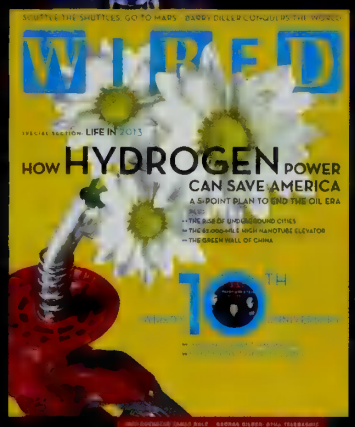
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AS TIME GOES BY

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tilted the family room into an early-20th-century mode," McCurry says. She designed the fireplace in a typical Art Déco stepped pattern, enveloped with fluted nickel and finished with an onyx surround. She also designed the white-glass-and-nickel low table in the Art Déco tradition. Black-and-white Saarinen chairs, upholstered in chartreuse, and a black-and-silver Saarinen cocktail table complete the room.

The original front staircase was undistinguished: It had wood steps and a white wrought iron rail. Interior designer John Mark Horton helped rework it. The new staircase, based on one at the Bibliothèque Nationale in Paris, has French limestone steps, a fanciful black wrought iron banister, a brass rail and a niche for a statue of Terpsichore that the wife bought at a suburban antiques show and brought home in her SUV. The old staircase led to a nursery, which has been transformed into an open sitting room. On one side of the upstairs landing is the master suite (it had been a summer porch); on the other side is a children's wing.

Even after 16 years, the house is a work in progress. "We've gold-leafed more moldings, we've added scenographic murals above the transoms, and, when we realized that the master bedroom, which was first painted a rose beige, could support a deeper coloration, we mocked up many different shades of blue and repainted it," McCurry says. "I'm glad the couple didn't take the teardown route, as other owners in that area have done. They could have put up a house that was twice as large—a house that included a great room with one of those volume ceilings—and they could have done it in one-16th the time. Instead, they have a historic house with perfectly proportioned rooms."

The owners are equally glad. "This house is forever," the wife says. "We're not going to resell it and move to Florida." The husband adds, "We live in a world where new is often considered better, but I'm pleased we brought back something old, and I revel in its details. Every piece in this house is handpicked—every light, every panel, every button, every piece of trim, every key in every door. Nothing is off the rack. Friends who visit from Europe tell us they feel as if they're in a home in Vienna or Paris. That's high praise." □

ON RUSSIAN HILL

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ed States and abroad. Marzo, who has a degree in psychology and economics from Stanford University—useful in his line of work—was interior design director for Therien & Co., the A-list antiques dealer. The pieces painstakingly acquired range from ancient Greek to Art Déco and span 26 centuries and six continents. "I love the contrast between pieces that have sat outside for hundreds of years and the highly finished interiors," says the husband. When perfect objects could not be found, Marzo designed them.

Among the inherited wealth was Tony Hail's enfilade. "I like rooms that unravel," the designer remarks, "rooms that each time you visit unfold into something new." Marzo's twist on the enfilade is a series of jewel-like rooms as exquisitely detailed as Fabergé eggs. The first is a small, romantic dining room, made large and welcoming by Chinese scenic wallpaper commissioned and painted especially for the room. It is presided over by an 18th-century Italian gilt candlelit chandelier, lowered by pulley, and Directoire chairs that once belonged to Karl Lagerfeld.

From that room the study unfolds, its walls lacquered an exotic indigo blue. A bronze fixture with alabaster oil lamps creates a painterly mis-en-scène. A pair of 1940s Jean Royère chairs commune with a 19th-century Indonesian ceremonial scarf, an example of the couple's passion for what she calls "antiques with a very modern edge."

The visual denouement is the master bedroom—specifically, an imposing figured Greek volute-krater, circa 330 B.C. The palette, a spare, muted olive and dove gray, was kept restrained to "let the forms express themselves," says Marzo—among them a bulbous 1950s Italian ceramic lamp and another made from a 19th-century French chimney vent.

The wife's favorite room is the entrance hall, with its antiqued-stone floors and faux-stone plaster walls, which she enters "100 times a day," often with the family's breathless golden retriever in tow. Two ancient stone lions, her husband's pet objets, stand guard.

In fact, there is hardly a place or period unrepresented in this stylishly reincarnated residence. "What we don't have is Antarctica," observes James Marzo, tongue only partially in cheek. "Yet." □

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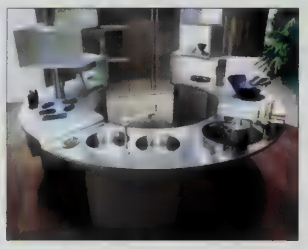
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A REAL BREAKTHROUGH

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rate out' the architecture," says the wife. "To me, architecture and decoration are equally important."

"The living room achieves a style I like to call 'young antique,' " Cullman says. "While the major pieces of furniture and the carpet are antique, the upholstery is modern, the curtains are simple, and the artwork is contemporary or Asian." This same relaxed style can be felt in every room, whether public or private. Even the dining room, as formal as it might seem with a Georgian-style table and Russian Neoclassical chairs under an Adamesque ceiling, was not planned for show; one person can be very happy with an orange juice in the window seat at the breakfast table.

Sustaining a neutral palette across 5,500 square feet is one of the hardest things for any designer to do. "Beige is always great in daylight," says Cullman, "but at night it needs something more. It has to glow." That something extra can be the striéd walls of the entrance hall or the Venetian stucco of the living room or the blond satinwood paneling of the husband's dressing room/study. It can be the scarlet of a japanned desk, or the shot of blue in the antique Kirman in the living room, or the lightest touch of red floral stenciling and hand-embroidery in the master bedroom. Still, Cullman can say, "There's nothing that could ever date this apartment."

> Elissa Cullman believes that the best results come when she and the architect work together from the start.

Anybody who has ever watched an architect and decorator growl at each other about who is more important would be astonished to watch these two together. Each only wants to give more credit to the other. Murray has a wonderful metaphor for the relationship: "The architect is like the male dancer at the ballet. It is my job to lift the ballerina."

This particular performance of Cullman and Murray will be getting applause for many years to come. □

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treated with two coats of used crankcase oil to give it a variegated, coffee-colored tint. During that extended period of observation, Giles says, she learned how the light fell through the four north-facing skylights in the sawtooth roof, which walls to leave bare of art, and how she wanted to furnish the place: "After a while, I said, 'Well, I need a sofa.'"

Apart from the new roof and its elegant black steel structure, architectural interventions were kept to a minimum. "We were lucky to have buildings that had great shapes, great proportions and great space in between them," Flato says. "Everything else was about editing." In the alleyway entrance, the concrete alternates with a particularly Technicolor species of slate pavers. "It looks intentional," Giles says, "but there was a *huge* flaw in the concrete right there." One wall in the alley was "artfully sandblasted" (per Giles) to reveal, but not remove, the archaeological strata of accumulated paint. A freestanding mechanical room was relieved of its walls and stripped down to its bones to create a kind of postindustrial gazebo for outdoor dining. Another sort of intervention was even more minimal—at least as the architect remembers it. "All you had to do here was change the names," Flato says, smiling and pointing out some features of the outdoor spaces between the two buildings. "I mean, this was 'that horrible little slot behind the mechanical room'; it became 'a lovely garden.' That was 'an alley'; it became 'a lovely entrance.' This was 'a parking lot.' With a little work, it became 'a grand courtyard.'" It may not have been that easy—this is, after all, a fire-punctuated project that took more than six years between purchase and a completed renovation—but both Flato and Giles report a "perfect" collaboration. It helps to start with the perfect buildings. "The bones were great," Flato says. "We just needed to connect the dots." □

> The effect is like an accident of trendy blob architecture. Giles calls it "the blessing of the fire."





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50 • Oak Leaf Conservatories. Authentic British conservatories, orangeries, garden rooms—all custom designed and handcrafted in England with premium-grade mahogany. Call (800) 360-6283 or visit www.oakleafconservatories.co.uk. $10.

51 • Rocky Mountain Hardware. The pioneers of handcrafted solid bronze architectural hardware for doors, windows, kitchen and bath; available in a variety of finishes to complement your home.

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58 • Inca Corporation. Manufacturers of the world's finest robotic machines for the video and home entertainment industries. Standard and custom lifts available for both conventional and plasma TVs.

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60 • TiVo Inc. Learn how TiVo Inc. offers the easiest way to get the entertainment you care about—your favorite TV shows, photos, music and more! Call (877) BUY-TIVO or visit www.tivo.com.

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62 • Bergamo. Leading importer and distributor of fine upholstery and drapery fabrics. Suitable for both residential and contract applications. No literature available.

63 • CBK. A leading wholesaler of quality home décor and accessories such as picture frames, wicker, wall décor, textiles, holiday items, garden décor and lamps. No literature available.

64 • Chelsea Editions. Creating textiles of excellence. Meticulous research, use of authentic materials and hand-crafting combine to produce the antiques of the future. $20.

65 • Clarence House. The most beautifully designed fabrics, trimmings, wallcoverings and horsehairs in the world available to the design trade. Spanning the 18th, 19th and 20th centuries, including Art Deco and modernist movements.

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67 • Eastern Accents. Designer and manufacturer of luxury bedding collections featuring beautiful fabrics and distinctive designs. Full-color catalog includes newest introductions. Visit www.easternaccents.com. $25.

68 • Kravet. The leading distributor of decorative fabrics and furnishings to the interior design trade. Brochure gives a detailed view of the many products that Kravet features, including fabrics, furniture and trimmings. $1.

69 • Lee Jofa. Introducing a new and exciting fabric and wallcovering collection. Experience the luxurious textiles in an elegantly-styled brochure. $2.

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75-76 • Elizabeth Eakins. Wool catalog consists of hand-made, custom-designed rugs, $25, circle (#75). Cotton catalog consists of handwoven, hand-dyed 100% cotton rugs, $15, circle (#76). Visit www.elizabetheakins.com.

77 • Fantini Mosaici. Since 1900, the Fantini family has created mosaic and terrazzo floors, combining an ancient art with modern technologies. The Fantini projects the world over are created by the best architects.

78 • J.H. Minassian & Co. Renowned for extensive collections of the finest new, old and antique carpets from around the world, J.H. Minassian & Co. has served the design community with expertise that spans four generations.

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88 • American Leather. There's only one style that feels right—your own. From contemporary to traditional, we have your perfect fit. Visit www.americanleather.com.

89 • Ann Getty House Collection. Catalog features current furnishings (museum-quality antique reproductions), accessories and artwork. Includes beautiful detailing, company and showroom contact information. Visit www.anngettyhouse.com. $150.

90 • Arte de Mexico. Premier source for hand-forged wrought iron lighting and furniture, hand assembled naturally shed antler lighting, furniture, unique accessories and one-of-a-kind items from around the world. $15.

91 • Baker Furniture. Approachable and simple expressions of color, form and texture that evoke the aesthetics of the American Arts and Crafts movement. $15.

92 • Brown Jordan International. The premier manufacturer of fine luxury furnishings for the home since 1945. Call (800) 743-4252. No literature available.

93 • Cast Classics Landgrave. Bringing exquisite style, impeccable craftsmanship and luxurious comfort to your outdoor living area. Visit www.castclassics.com.

94 • Charles P. Rogers Beds. Est. 1855. Original 19th- and 20th-century headboards, beds, canopy beds, day beds and European linen and Egyptian cotton bedding. Visit www.charlesprogers.com or call (800) 272-7726. Color catalog, $1.50.

95 • Clive Christian. The award-winning Clive Christian book of furniture is available from the nearest exclusive Clive Christian showrooms. Visit www.clivechristian.com.

96 • David Francis Furniture Corp. Fine handcrafted furniture designs in traditional, Asian and contemporary styles available through architects or designers. Visit www.davidfrancisfurniture.com. No literature available.

97 • Decorative Crafts, Inc. Importers of the finest traditional Italian furniture for over 70 years. Free color catalog with over 600 furniture designs from Italy. Visit www.decorativecrafts.com.

98 • Design Centro Italia. Directly imported contemporary Italian furnishings including a large collection of the modern classics all carried in stock for immediate delivery. Shop online at www.italydesign.com. No literature available.

99 • Devon Shops. Preview Devon's collection of hand-carved formal, country French and English furniture. Call (212) 686-1760 or visit www.devonshop.com.

100 • Drexel Heritage. Building fine furniture and crafting the components of dreams for over 100 years. For information about our latest collections, or to find a store near you, call (866) 450-3434 or visit www.drexelheritage.com.

101 • Ebanista. Offering a full-color brochure with photographs of Ebanista furniture in dramatic room settings.

102 • Edelman Leather. Excitement in leather. Quality. Color. Texture. To-the-trade only. A complete collection of super quality leather for your home, aircraft and marine use.

103 • Fremarc Designs. Manufacturers and importers of fine handcrafted furniture including an extensive line of seating, occasional tables, dining, bedroom and entertainment units for residential or commercial use. Visit www.fremarc.com.

104 • George Smith. Manufacturers and retailers of handmade English upholstered furniture. Seventy classic furniture designs and an exclusive range of fabrics. Free catalog. Visit www.georgesmith.com.

105 • Giati Designs. The finest teak and cast-metal furniture designs by Mark Singer. Market umbrellas and French-milled fabrics are featured in a free 40-page brochure. Call (805) 965-6535 or visit www.giati.com.

106 • Habersham Furniture Company. Receive a copy of our color product brochures showcasing many of our hand-painted and hand-finished showpiece reproductions and original furniture designs.

107 • Hancock & Moore, Inc. Free 50-page color brochure which features a small representation of the Hancock & Moore product line.

108 • Harden Furniture. Creating heirloom-quality, solid wood furniture and upholstery since 1844. Free 24-page color brochure provides a sampling of American-crafted solid wood furniture styles. Visit www.harden.com.

109 • Henredon Furniture. Connoisseur's Gallery: urbane, luxury furnishings for living, dining, bedroom; crafted in warm prima vera veneers, sparked with polished granite, travertine and bronze accents. $8.

110 • John Boone, Inc. High-end, custom furniture design showroom. Visit www.johnbooneinc.com to learn more about our selection of quality products. Available exclusively to architects and interior designers. $250.

111 • J. Robert Scott. Offering the finest in contemporary and traditional furniture, fabrics, lighting and accessories designed exclusively by Sally Sirkin Lewis. Visit www.jrobertscott.com. No literature available.

112 • Kreiss Collection. The world-class look of Kreiss features an international mix of custom handmade furniture, unique accessories, professional design services, exclusive fabrics and luxury bed linens. 44-page color folio, $15. Visit www.kreiss.com.

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118 • Swaim Inc. Swaim Upholstery and Occasional meet the highest industry standards of quality and design excellence. A range of styles from contemporary to traditional.

119 • Weatherend Estate Furniture. Offering a distinctive collection of wooden outdoor furnishings, well known for its uncompromising beauty, strength and longevity.

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122 • Bailey Banks & Biddle. For almost two centuries, Bailey Banks & Biddle has presented the finest names in jewelry and timepieces. For the location nearest you, call (800) 651-4222 or visit www.baileybanksandbiddle.com.

123 • Beaudry. Each handcrafted piece is created with its own personality; no two creations are exactly alike. For further information, call (877) BEAUDRY or visit www.michaelbeaudry.com.

124 • Cartier. Synonymous with exquisite jewelry and watches, Cartier also offers leather goods, pens, lighters, scarves, fragrances, china and crystal. Call (800) CARTIER or visit www.cartier.com.

125 • David Yurman. Established in 1979 and internationally recognized today as America's leading fine jewelry and timepiece brand. Available at David Yurman flagship boutiques on Madison Avenue, South Coast Plaza and at over 400 retail locations.

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128 • Montblanc. Join Julianne Moore, the Entertainment Industry Foundation and Montblanc in helping children develop their most valuable asset: imagination. Purchase a Montblanc watch or writing instrument and a donation will be made to EIF's National Arts Education Initiative.

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129 • Omega. For over 150 years, building an unmatched reputation for precision and leading-edge technology. Recording significant moments in time on the wrists of the world's most outstanding personalities.

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138 • bulthaup corporation. Incorporating material integrity, minimalism and perfect craftsmanship in every detail. Our new generation of product, bulthaup b3, advances kitchen design with its innovative ergonomics, quality and sensual design.

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140 • Downsview Kitchens. Design innovation and commitment to quality make Downsview the premier choice in kitchen cabinetry. A 96-page color brochure is available at your nearest showroom. Call (905) 677-9354. $15.

141 • Gaggenau. Full-line catalog of built-in major home appliances including Gaggenau's exclusive Steam and Convection Combination oven, modular gas and electric cooktops, hoods and dishwashers.

142 • GE Consumer & Industrial. This color brochure provides a glamorous overview of the Monogram Home Collection and serves as a simple yet compelling preface to the Monogram Home Catalog.

143 • Heritage Custom Cabinetry. 70-page brochure featuring beautiful custom cabinetry for every room in the home. Styles include Old World, Traditional and Contemporary cabinetry shown in actual installations. $15.

144 • Jenn-Air. A division of the Maytag Corporation. Makers of the finest high-end kitchen appliances, including cooktops, convection ovens, wall ovens and refrigerators.

145 • KitchenAid. Building on the legacy of the legendary stand mixer in 1919 and the first dishwasher in 1949, KitchenAid has created a complete line of products designed for cooks, from countertop appliances to wine cellars.

146 • Kohler. *Kohler Bath & Kitchen Ideas*—a complete set of catalogs covering baths and whirlpools, showers, lavatories, toilets and bidets, kitchen and entertainment sinks, faucets and accessories. Visit www.kohler.com or call (800) 4-KOHLER, ext. SA2. $15.

147 • LG Digital Appliances. Where design meets function. From virtually silent washers and dryers to the coolest side-by-side refrigerators on the market, LG makes the products that make consumers' lives better. Visit www.LGusa.com or call (800) 243-0000.

148 • Neff Kitchens. European styling and entertaining with North American flexibility. Furniture-style cabinetry including kitchens, vanities and entertainment centers. Combining beauty with quality.

149 • P.E. Guerin. Manufacturing the finest handmade hardware doors, curtains, bathroom fittings and furniture since 1857. Call (212) 243-5270. $25.

150 • Poggenpohl U.S., Inc. World-renowned European kitchen and bath cabinet manufacturer produces unique culinary and living spaces in both contemporary and traditional designs. Visit www.poggenpohl_usa.com or call (800) 987-0553. $22.

151 • Rutt Handcrafted Cabinetry. A beautiful full-color booklet designed to introduce you to the company. Photo Gallery CD is also included, featuring over 70 photos of kitchens, baths and other room cabinetry. $6.

152 • Samuel Heath. Manufacturers of the finest quality bathroom accessories, faucets and showers. Established in Birmingham, UK, in 1920.

153 • Smallbone. England's leading maker of bespoke kitchens, undertaking commissions throughout the USA. For a 60-page brochure, visit www.smallbone.co.uk or call (800) 763-0096. $10.

154 • Snaidero USA. Multi-volume portfolio provides images and details on luxury Italian kitchen designs from world-renowned designers, including Pininfarina, Lucci-Orlandini and Massimo Iosa Ghini. $30.

155 • Stone Mart. A rare and exclusive collection of natural stones in slab and tile, gem stone slab, glass and stone mosaic. Call (818) 765-4800 for more information.

156-157 • Sub-Zero. The leader in built-in refrigeration design solutions. A showcase of the nation's most stunning kitchens in the idea book *Great American Kitchens*, $10, circle (#156). Free brochure, circle (#157).

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159 • U-Line Corporation. Distinguishing itself as the leader in built-in undercounter ice makers, Combo® ice maker/refrigerators, Wine Captain® wine storage units, refrigerators, refrigerator/freezers and drawers. Visit www.u-line.com.

160 • Varenna/Poliform. Italy's leading manufacturer of kitchens. Refined timeless designs by Europe's finest industrial designers, including Christian Liaigre, Paolo Piva and Carlo Colombo. Showrooms throughout the U.S. and Canada. Call (877) VARENNA or visit www.poliform.com.

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162 • Viking Range Corp. Offering a complete line of ultra-premium kitchen equipment, including cooking, ventilation, refrigeration clean-up products and outdoor products. Call (888) 845-4641 or visit www.vikingrange.com.

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165 • Waterworks. The leading luxury brand for the bath. Exclusive lines include fittings, fixtures, tile, lighting, furniture, textiles and apothecary. Available by catalog or at www.waterworks.com. $10.

166 • Wm. Ohs, Inc. Exquisite handcrafted kitchens that transport the spirit and charm of traditional Europe and times-past America into today's modern kitchen. $8.

167 • Wolf Appliance. A premium brand of kitchen appliances. Offering built-in ovens, cooktops, ranges, ventilation and outdoor grills. To fuel your passion for cooking, contact www.wolfappliance.com.

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170 • La Fenice. Exquisite handcrafted glass chandeliers by the master glass blowers of Venice now available. $20.

171 • Leviton Manufacturing Co., Inc. The new Acenti™ Collection of premium-grade lighting controls and wiring devices offers an exclusive design aesthetic. Controls and Switches offer crisp actuation and soothing blue LEDs. Call (888) 4-ACENTI or visit www.leviton.com/Acenti.

172 • Lutron Electronics. Learn how Lutron lighting controls make your life more productive, relaxed, secure, efficient, dramatic and simply more fulfilling. FREE.

173 • Schonbek Lighting. Founded in 1870 in Bohemia, specializing in Renaissance, retro and postmodern crystal chandeliers. For a free video and literature, call (800) 836-1892 or visit www.schonbek.com.

174 • Stephen McKay Inc. Traditional and modern lighting and furnishings. Call (212) 255-2110.

175 • Vaughan. Lighting catalog shows the range in full-color pages. Essential designer resource for residential lighting. Visit www.vaughandesigns.com to see part of the huge collection. $50.

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176 • Bombay Sapphire. An icon of sophistication for its distinctive, clean taste is pleased to support inspired individuals in the fields of architecture and design.

MISCELLANEOUS

177 • Electrolux. In fine homes and restaurants throughout Europe for over 70 years. All products are thoughtfully designed to help you create the home you want. Learn more about our line of premium kitchen appliances at www.electroluxusa.com.

178 • Fireman's Fund Insurance Companies®. To find an insurance company that values your possessions the way you do, find an agent representing the Fireman's Fund Insurance Companies® by calling (888) FIREHAT or visiting www.firemansfund.com.

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Montblanc will make a donation to EIF's National Arts Education Initiative with the purchase of a Montblanc watch or writing instrument through March 2005.

Montblanc and EIF believe that we must nurture our children's fantasies and inspire their creativity, which requires access to the arts that too few children have. The initiative was launched to raise awareness about the need for arts education in schools. **For more information, call (800) 995-4810 or visit www.montblanc.com/eif.**

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The remaining two walls of the triangular space also have windows and views. Gorlin and his clients agreed that the apartment had to be gutted completely and all the existing windows replaced by others as wide and high as the building's structural system and new spatial arrangements would allow. No interior walls impede the vistas from the huge windows on the east wall that now borders the newly created living and dining areas. There is a straight, uninterrupted sweep through the entire space, ending at the street-facing wall to the south. On this wall is the open steel fire escape—like the apartment's quaint radiators, a necessary relic of the building's venerable past.

While walking about or sitting in the living and dining areas, it is possible to see what Libeskind calls "the greatest iconic buildings in New York City—the distant Chrysler Building and, up closer, the Municipal Building, the Woolworth Building and others." The Chrysler Building can also be seen through a slot Gorlin ingeniously placed in the sauna. Eventually, from their bedroom, the couple will be able to watch the construction of an icon to come—Libeskind's much-debated and perhaps compromised 1,776-foot-high Freedom Tower as it emerges from ground zero. "I did this," says Gorlin, "so that Daniel could have a similar experience to Roebling watching the construction of the Brooklyn Bridge from his bed in Brooklyn Heights."

The master bedroom, bath, sauna and walk-in closet are in the southwest corner, with a Murphy bed hidden for occasional visits from the sons. "The most radical thing I did," says Gorlin, "is the all-glass shower that lets light through from the windows on the diagonal wall." The Libeskinds can lie in bed and look through the shower and beyond the living space to the view. A mechanized curtain can enclose it for privacy. Rachel's bedroom and bath and the kitchen fill the remaining west wall. All the enclosed or semi-enclosed spaces have invisible doors to make the interior walls appear as uninterrupted surfaces, and a wide and high rotating aluminum door separates the master bedroom from the living space if desired.

The palette of materials is consistent and simple: gypsum walls painted white, and gray floors of *pietra serena*, a stone, chosen by Gorlin, that is said to be from the same quarry in Tuscany used by Michelangelo and Brunelleschi. The Libeskinds decided to keep their immense library at the office 10 blocks away and bring home just a few books at a time, so there are no bookshelves. Nor do they want art on their walls. "You don't need paintings, because the painting is around us," says Libeskind. "Looking out these windows is like being on a ship somehow and arriving at the incredible piece of art that is the city."

"For someone whose public persona is very avant-garde, Daniel has a very traditional idea of what modernism is," says Gorlin, citing his furniture as an example. The Libeskinds' taste in modern furniture remains fixed mostly in the 1920s. They prefer pieces by Le Corbusier, Mies, Breuer, Rietveld, Saarinen, Aalto—and they like them black. Some were bought in the late 1970s when the couple were at the Cranbrook Academy of Art and have so far survived all the moves of their lives. Libeskind points with affection to a Breuer chair so old, used and often crated and shipped that some of the enamel is worn down to the wood.

Gorlin did, of course, suggest that if they were to replace some of their classics with items currently in fashion, their apartment might be a bit chicer, but style for its own sake, at least where they live, appears to be of no interest to them. It is plain that their furniture is a very significant part of their history and is the single constant that makes all the places they have lived in seem like home. □

Eventually, the couple will be able to watch the construction of an icon to come—Libeskind's much-debated 1,776-foot-high Freedom Tower.



AD Directory

A listing of the designers and architects featured in this issue

ANOTHER SIDE OF PARADISE
Pages 46–66
Illya Hendrix
Thomas Allardyce
Hendrix/Allardyce
8721 Beverly Boulevard
Los Angeles, California 90048
310-659-8721
www.hendrixallardyce.com

A TUSCAN REVIVAL
Pages 72–80
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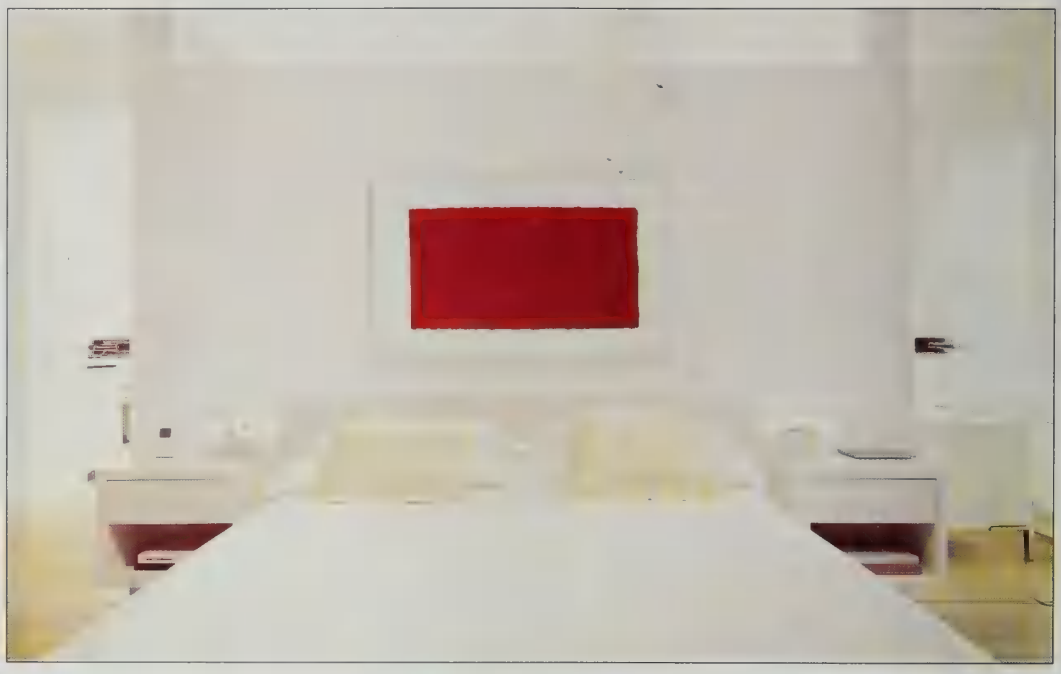
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A HOUSE TO HOLD THE LAND
Pages 84–94
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Cooper, Robertson & Partners
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New York, New York 10036
212-247-1717
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JUAN MONTOYA
Pages 116–120
Juan Montoya Design
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LOUIS KAHN REMEMBERED
Pages 124–134
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Maria Smithburg
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132 East Delaware Place
Chicago, Illinois 60611
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Jennifer Post Architecture & Design
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ROMANCE ON RUSSIAN HILL
Pages 180–185
James Marzo Design, Inc.
550 15th Street
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www.jamesmarzo.com

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Pages 188–197
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John B. Murray Architect, LLC
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SOMETHING TO TALK ABOUT
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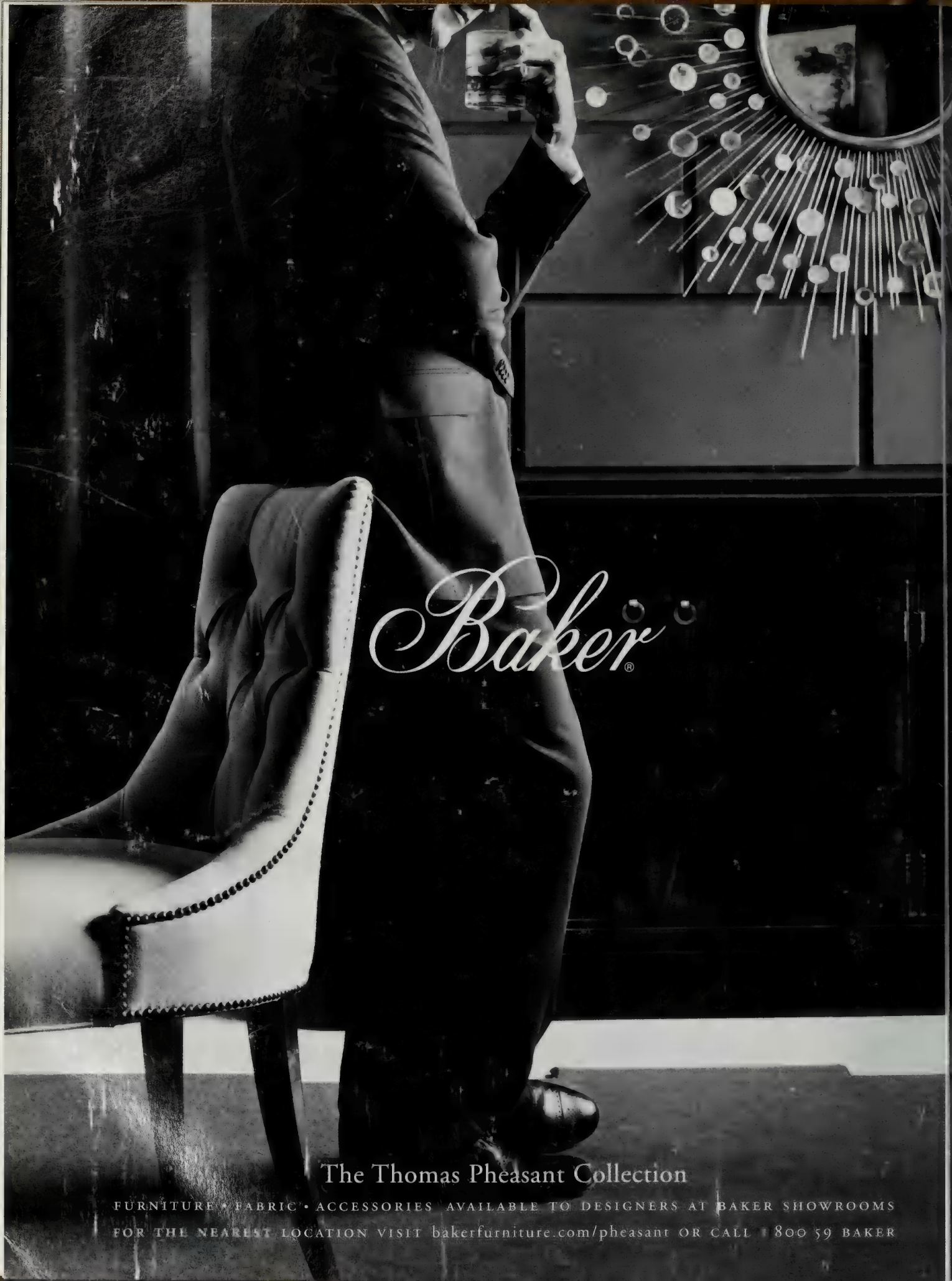
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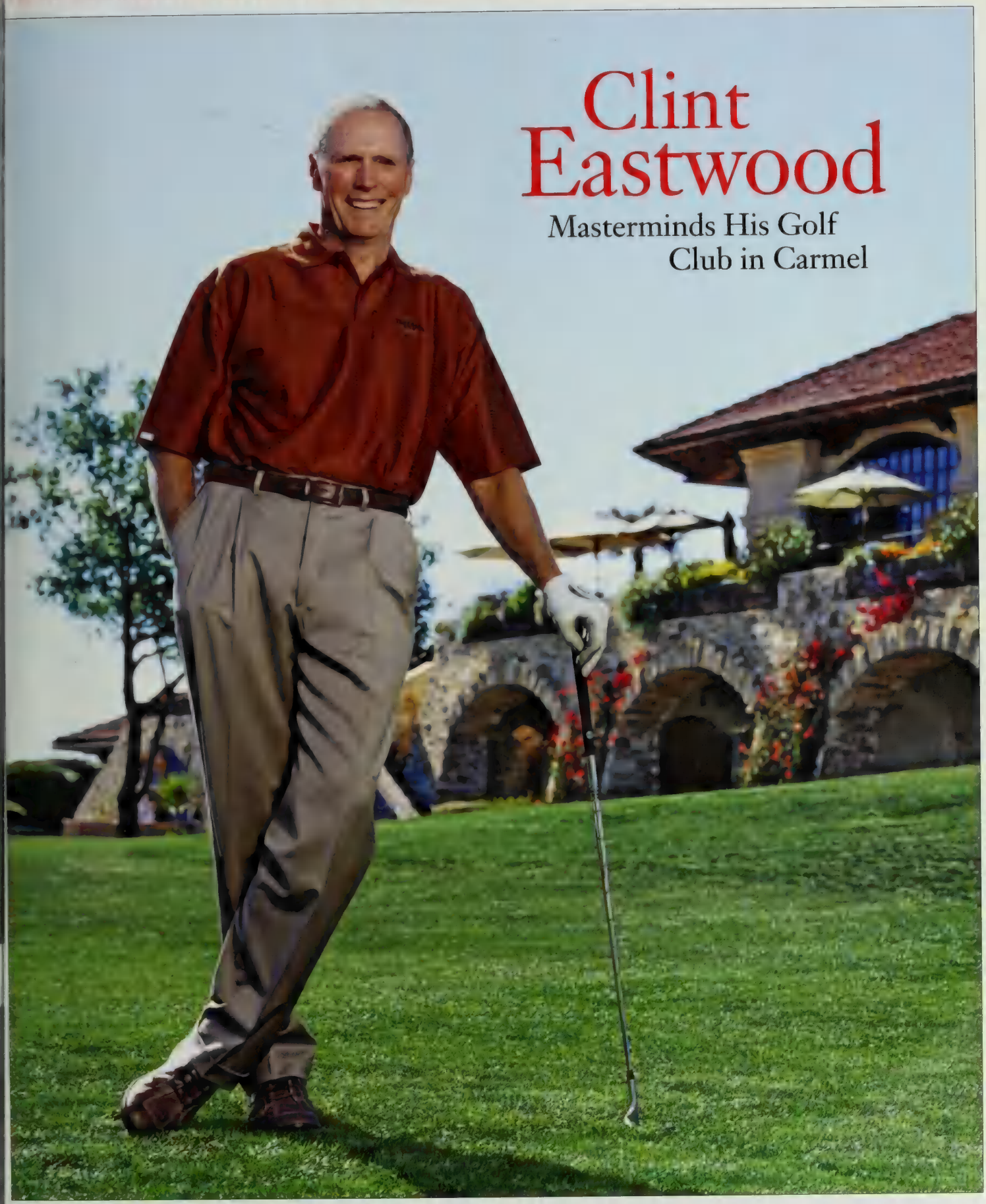
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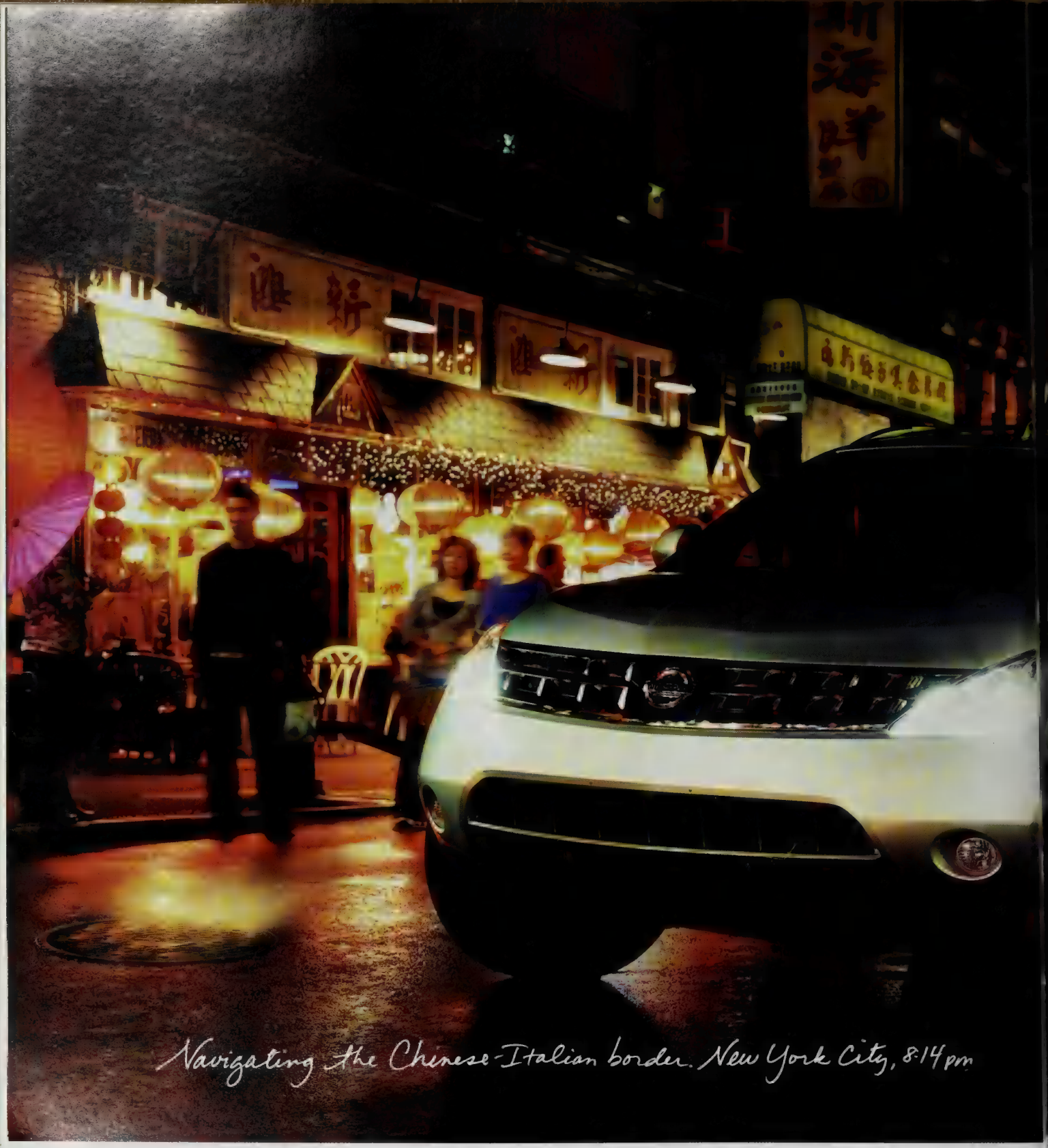
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Clint Eastwood

Masterminds His Golf Club in Carmel







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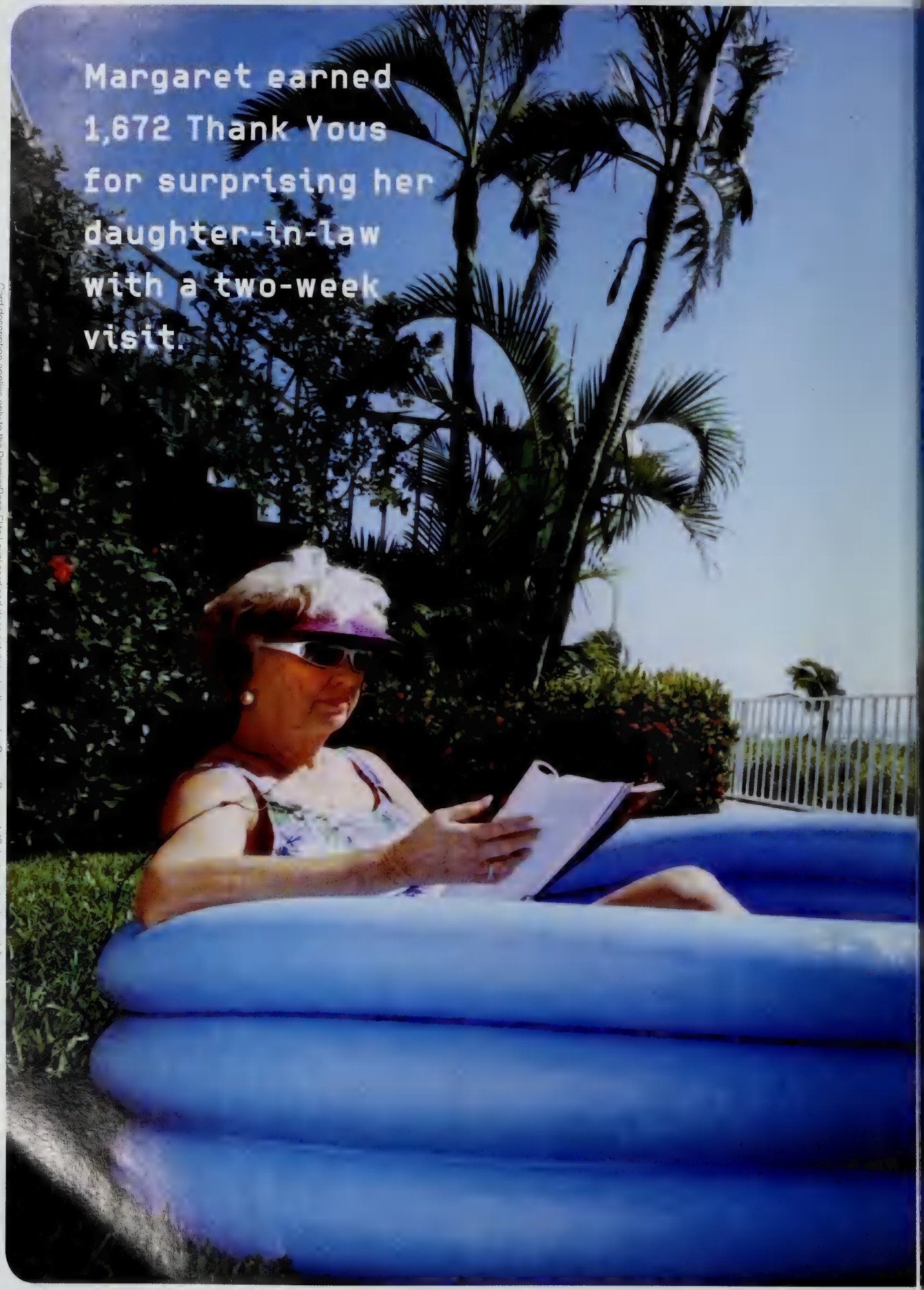
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COVER: Actor and director Clint Eastwood outside his Carmel, California, golf club. Portrait by Theo Westenberger. See page 116. ABOVE RIGHT: The sitting area in the master bedroom of a producer's Malibu beach house. See page 134.

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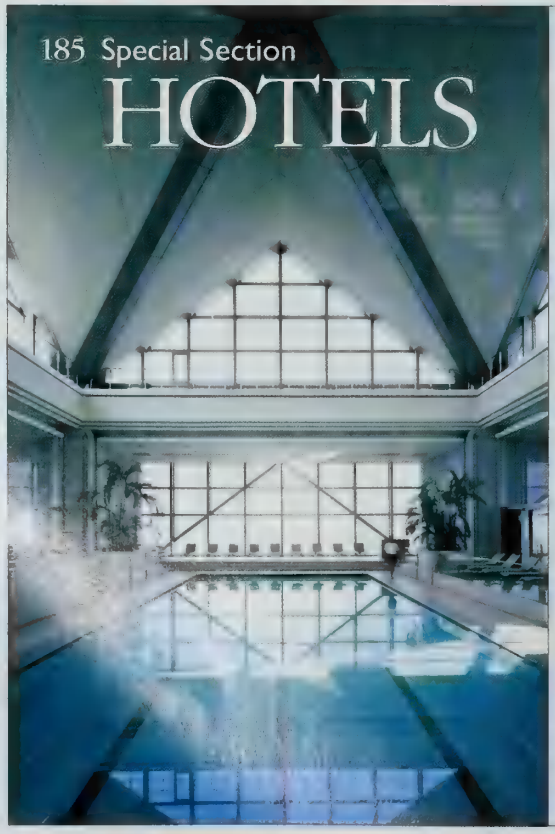


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A world from Mississippi, a young man listens to Delta blues on the BBC. He feels its intent. Appreciates its ethos. Unwilling to just mimic those legendary riffs, he takes a hand at reworking them; and at 17, Eric Clapton takes his passion for blues to London. Over 45 albums later, the end of his career is nowhere in sight. Just like Mississippi's delta from the center of Ripley.

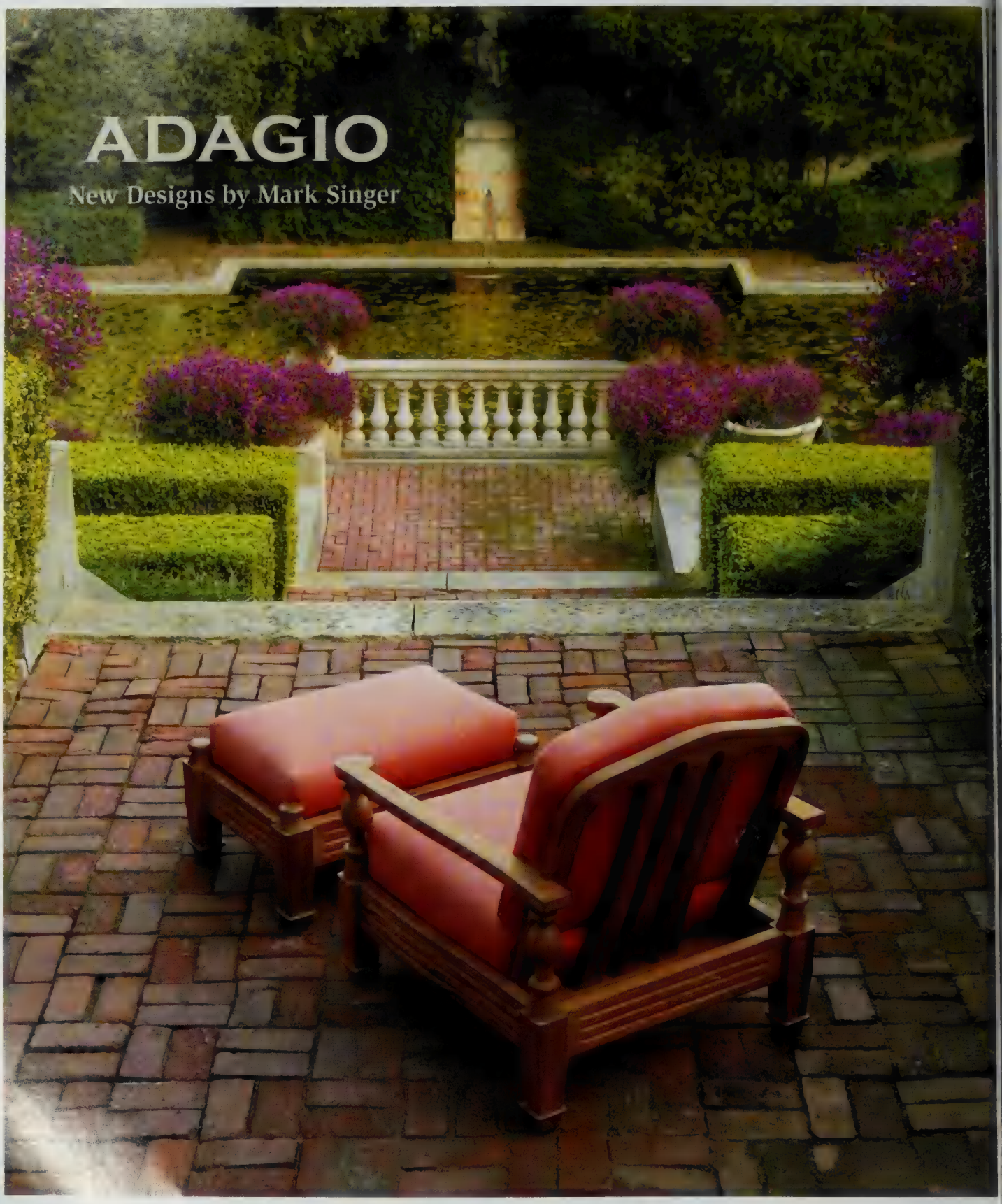


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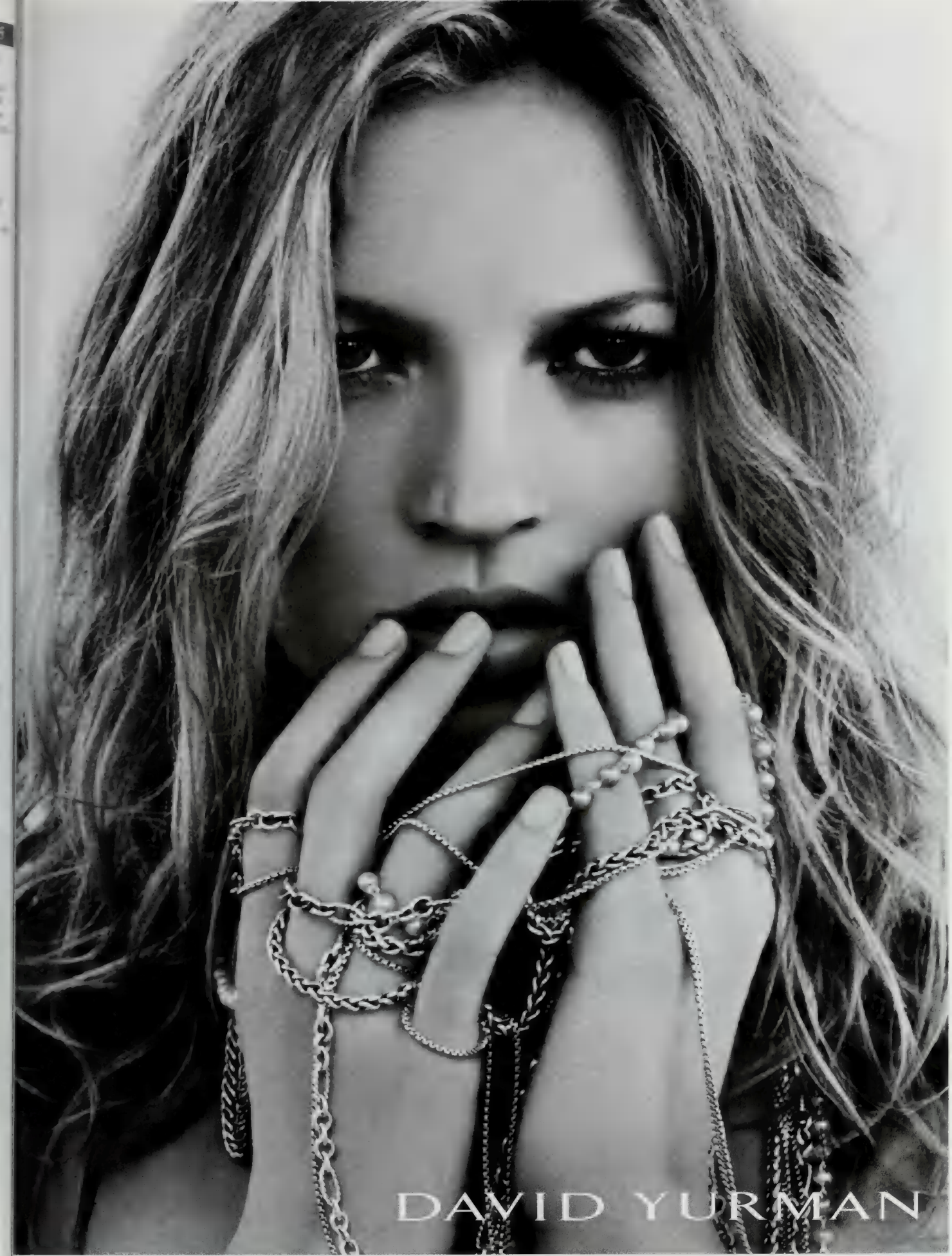


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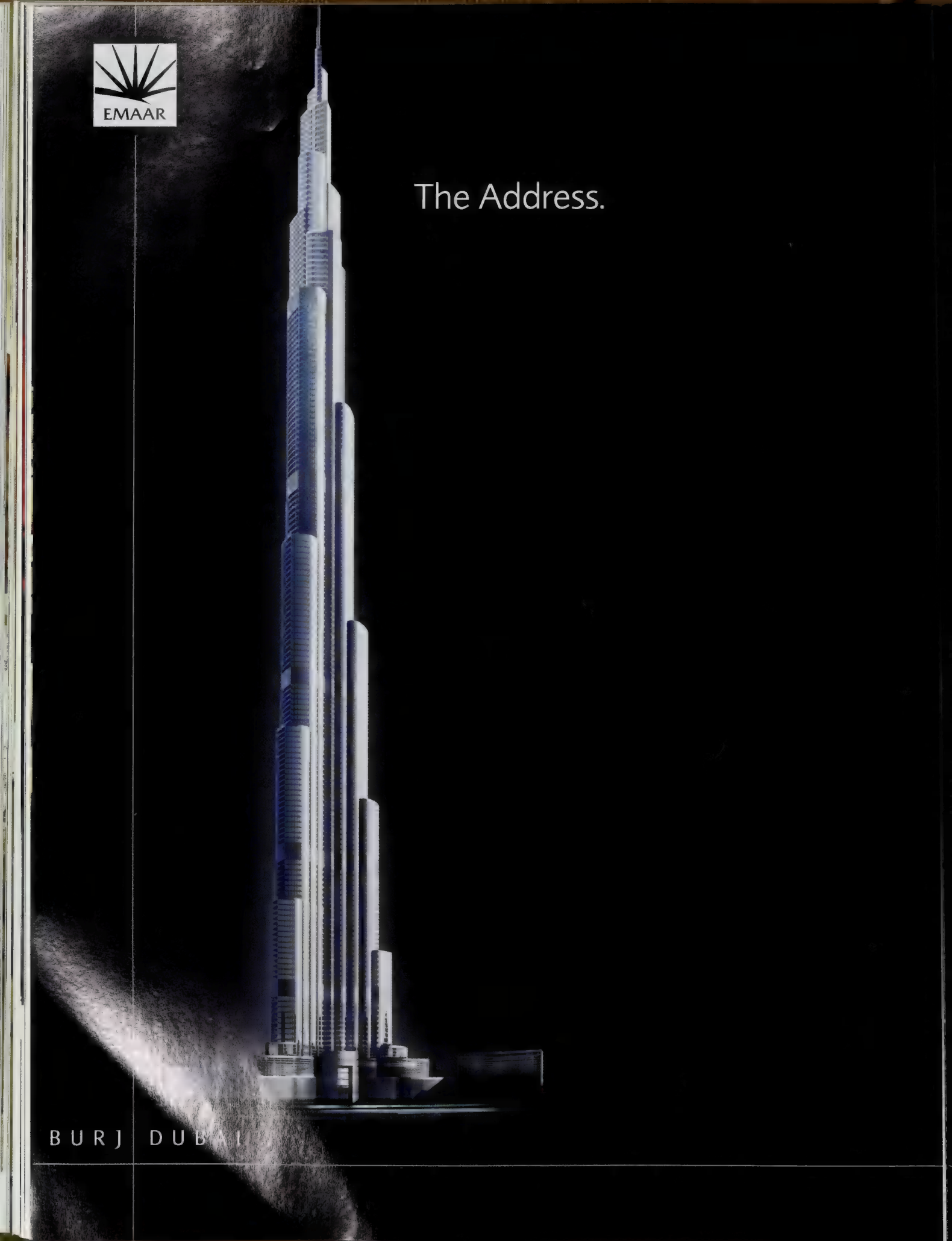
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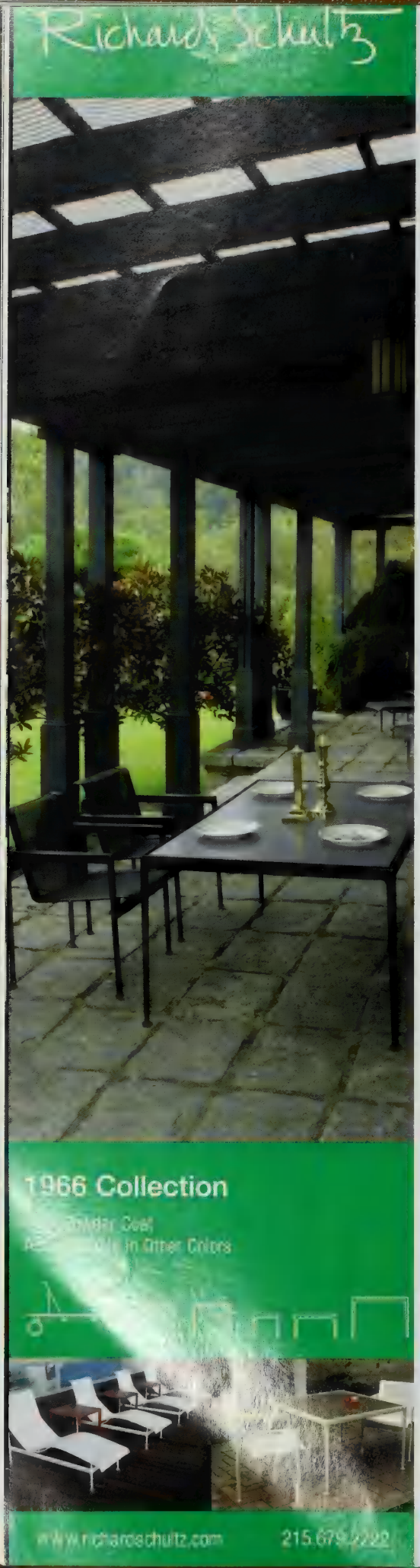
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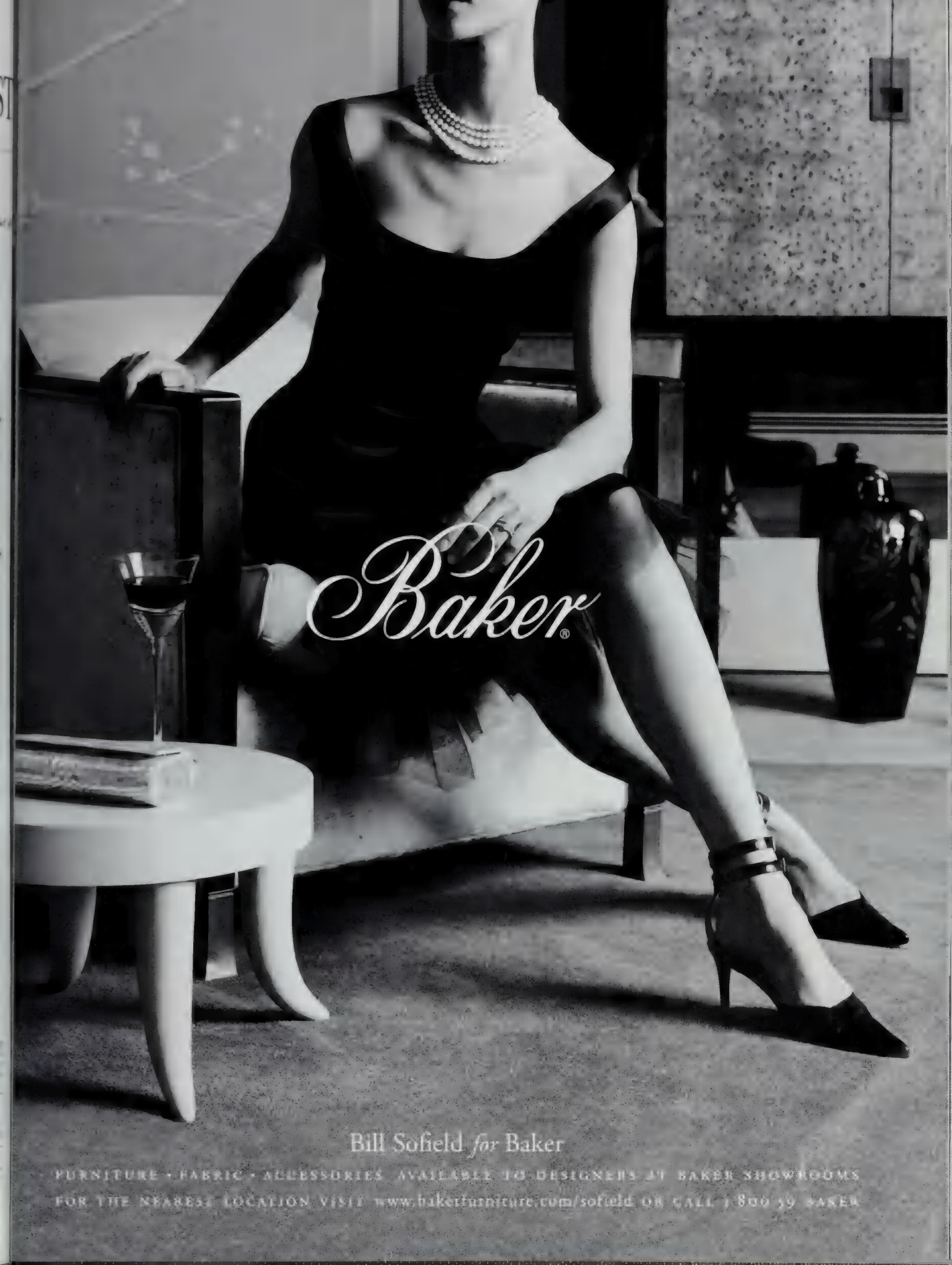
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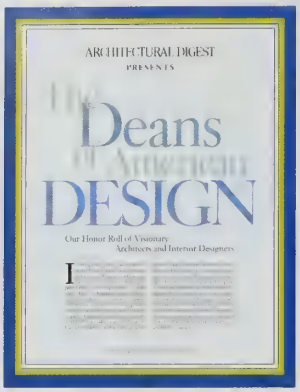
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I have been a subscriber to *Architectural Digest* for nearly three decades. Through the years I have delighted in following the careers of the many fine architects and interior designers featured in your pages. So I was thrilled to see the January 2005 issue, in which so many of my favorites were photographed together in the "Deans of American Design" section. It was an all-star lineup, to say the very least.

—Sophia Dudrow
Taos, New Mexico

THE PATH TO PERFECTION

The December 2004 story "Rethinking the Barn" was the most fascinating article I've seen on the subject. The persistence and patience of the owners over a period of 20 years was remarkable. Thank you for the piece and the welcome pictures.

Mary S. Colburn
Centennial, Colorado

DONATION STATION

Not to worry, Margie Karpas (Letters, January). I, too, have a hard time parting with my collection of *Architectural Digest* issues, but I have found a solution. I have delivered my first pile to the New Jer- stitute of Technology, having de- architectural and design st enjoy the issues and, I hop ut them up and use them i will enhance their projects, ex owledge and introduce the nders of the world's best archi signers.

Eleanor Barbash Be
Madison, New Jersey

GREEN MACHINE

I had a huge smile on my face after my initial perusal of the January issue. First, for the woman in New Jersey who has run out of room for her issues of *Architectural Digest*, what other design magazine could cause that kind of problem? Wow! Then, in the Motoring section, your editorial staff really shows why *Architectural Digest* is so far ahead of the competition. The article by Peter Haldeman ("Daryl Hannah Thinks Green") should be reprinted all across the nation. If Daryl Hannah could get a 1983 vehicle retrofitted to save our atmosphere and stop OPEC cold . . . anything is possible. Thank you once again, *Architectural Digest* and Paige Rense, for wise citizen action and for pages filled with magic designs. What else could one wish for? As for me, I guess I'd call in Thad Hayes or Marjorie Shushan to build me a storage area for my back issues, and then I'd continue ordering new subscriptions.

Lyn Stone
Cazenovia, New York

THE IMPORTANCE OF PLACE

Architectural Digest is a splendid periodical, well worth the cost of purchase. May I suggest that you would be a superb publication if you were to provide a greater amount of space to the floor plans of each building featured? I can assure you that I would invest at least twice as much time oohing and aahing over each issue. You cannot do justice to an architect's concept if you do not show us the relationship of one space to another.

James K. Shepherd
Hot Springs, Arkansas

FIRSTHAND ACCOUNT

As one who had the opportunity to work at the White House from 1971 to 1986, I really took a walk down memory lane with the December article on the first ladies' private quarters ("Nancy Reagan and Jacqueline Kennedy"). Thank you for recognizing First Lady Nancy Reagan's imprint of personal taste and style that she brought to the White House. This tribute to Mrs. Reagan is long overdue, and how refreshing it was to see the names of both Nancy Reagan and Jacqueline Kennedy appear in the same article. As I had the chance to work behind the scenes at 1600 Pennsylvania Avenue, I experienced the utmost pleasure walking through and seeing the beauty of the rooms featured, and the sense of style I absorbed has stayed with me to this day.

David R. Emge
Linthicum, Maryland

KEEPING TABS

I just felt that I should tell you what a treat it is for me to receive your magazine every month. It is truly remarkable. I would love to make a suggestion. As you know, many of your dedicated readers have developed favorite designers from following your publication. Why not do a segment, or create a department, in which the magazine catches up with various designers and architects? *Architectural Digest* could present some of their recent works and whatever new ideas they may be experimenting with.

Lisa Sherman
Glen Head, New York

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Letters

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CLOSE ENCOUNTERS

I'm from Israel, which is very far from you, America, but your articles make it so close. I'm an architect and an interior designer. I'm not in your AD 100 list yet, but I have some dreams about it. Meanwhile, I'm just a great fan.

Tal Atias
Nahariya, Israel

PLEASANT DIVERSION

The house designed by architect Helena Arahuete in the January issue ("Meeting the Horizon in California") is the perfect example of why I buy *Architectural Digest*. As soon as I laid eyes on that amazing photography, I quickly took to my couch and did some serious daydreaming.

Romina Rodriguez
New York, New York

"I just felt that I should tell you what a treat it is for me to receive your magazine every month."

WEDDED TO THE IDEA

My fiancée and I have been going back and forth for what seems like an eternity about where to spend our honeymoon. Then, voilà—the January issue arrives, and there it is: Hacienda de Los Santos, in Alamos, Mexico (Hotels). The gorgeous interiors depicted in David O. Marlow's photographs, coupled with Patricia Leigh Brown's fascinating text, made an immediate impression. It is exactly what we had in mind, and were it not for the article, we might never have found it. Thank you.

Alexis Leino
Toronto, Ontario, Canada

The editors invite your comments, suggestions and criticisms. Letters to the editor should include the writer's name, address and daytime phone number and be sent by e-mail to letters@archdigest.com or by mail to Letters, *Architectural Digest*, 6300 Wilshire Boulevard, Los Angeles, California 90048.

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A few years ago, when Jackie Kennedy Onassis was an editor at Doubleday, we met a number of times to plan a series of books we were both excited about publishing. The project dissolved because the businesspeople couldn't come to an agreement. Although both Mrs. Onassis and I tried to keep the talks on track, they gradually derailed.

In time, after that lovely woman died, you will recall there was an auction of her belongings. Now there will be a second auction of hundreds more, released by her daughter, Caroline.

Looking through the Sotheby's catalogue, we were completely surprised to see an entry for a lot comprising 35 issues of this magazine along with two *Architectural Digest* books published in the '70s. Mrs. Onassis had written on most of the spines or on the covers in her own handwriting, noting the titles of the articles that had interested her in that particular issue. Examples of her annotations are: *AD* January/February 1976, Capote/Diana Phipps; March 1977, Newport Restorations; May/June 1977, Pauline de Rothschild, London; November 1977, de Sade; June 1978, Patmos—Stefanidis; November 1978, Alba (Duchess of); December 1979, Gunston Hall; July/August 1980, R. Lauren, NY; November 1980, Nancy Lancaster; November 1981, Blenheim/Cawdor; March 1983, Umbria; July 1985, Mum/Newport; October 1987, d'Origny Martinique—192/Flea Market/Shops/Paris/London.

John Loring, Tiffany's design director (and a writer for this magazine), had introduced us, and he believes she was doing her usual homework, anticipating the research for the books we were going to do in the future or, perhaps, noting particular issues for personal future reference.

Although we will again copublish *AD* books, we will be forever nostalgic for the experience of working with Jackie Kennedy Onassis, who will always be missed.

***Paige Rense**, Editor-in-Chief*



NANCY COLLINS ("Clint Eastwood's Tehàma," page 116). "People think Clint Eastwood is the strong, silent type," says contributing writer Nancy Collins, who managed to get the tough guy talking about his Tehàma Golf Club in Carmel, California. "But when it comes to something he loves, like Tehàma, he has no problem opening up." Collins, a former ABC News correspondent, says she "discovered his secret weapon: his wife, Dina, who's as warmly outgoing as he is shy."



TIM BEDDOW ("Hotels: Makanyane Safari Lodge," page 196). "There aren't too many places where you can see elephants a few feet in front of you from the security of your luxurious bed in the morning, but Makanyane is one of them," reports Tim Beddow. "It's always a bit of a challenge photographing in remote places," he adds. "I'm happy to say that my trusty old cameras and lights made it through again."

ROBERT MCLEOD ("Special Interest: Steeped in Tradition," page 80). Photographer Robert McLeod traveled from his home in Bangkok to Osaka, Japan, to meet Sayako Sekiya, the inimitable owner of a Japanese teahouse. Sekiya, who recently, "will be sadly missed," he says. "We got along fabulously, but whenever I needed to move anything, it would instantly return to its original position. Elite reprimand meaning, roughly, 'Stupid.'"



ELIZABETH LAMBERT ("Tuscan Renaissance," page 170). "It was dying," contributing writer Elizabeth Lambert says of a Tuscan enclave centered by an 11th-century castle resurrected by designers David Mlinaric and Hugh Henry. "Since the castle and the houses were saved, people have moved back, the old village festivals are happening again, and traditions are being reborn. My hope is that designers, architects and owners everywhere will be inspired by this." Lambert, who lives in London, noticed a particular enthusiasm for the project, because "they were saving not only a building but a way of life."



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Texas Treasure Hunt

Designer Laura Hunt Returns Home to Find the Best That Dallas Offers

Text by Susan Sheehan/Photography by David O. Marlow



JAN SHOWERS

Designer Laura Hunt often scours the shops of Dallas (below left) for antiques and furniture. "People don't realize what's in their own backyard," she says. LEFT: Hunt, right, with Jan Showers, whose shop has both traditional antiques and midcentury pieces. BELOW: A circa 1860 Venetian mirror and a circa 1940 desk from the House of Jansen.



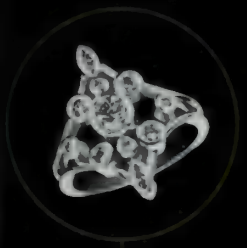


WHEN LAURA HUNT was a newlywed in Dallas in the mid-1970s, most of her friends coveted jewelry and cars as birthday and Christmas presents. She requested antiques and paintings. "Laura has always had a great eye," says Loyd Taylor, the owner—with Charles Paxton Gremillion—of Loyd • Paxton, an antiques shop in the warehouse section of Dallas. "She bought an incredible set of eight early-18th-century English chairs for herself from us when she was very young." Hunt left Dallas in 1989 and became a designer in 1998. She has an apartment in Manhattan but maintains a residence in Dallas and returns frequently to visit her parents and to shop. "I was born in Brooklyn, but my parents moved to Texas when I was 11 months old," she says. "At heart I'm still a Texan."

Incredible is an adjective

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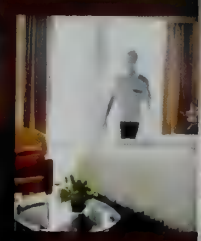


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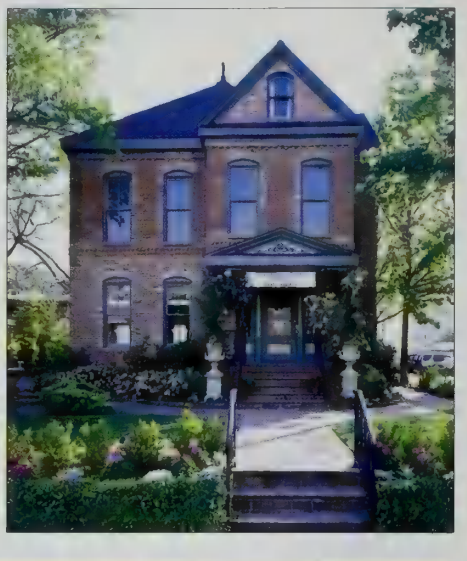


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JOHN ROBERT CLARK ANTIQUES

RIGHT: Situated in a Victorian mud-brick building, the shop holds what Hunt considers a "museum-quality" collection of mostly Empire and Neoclassical pieces. BELOW: Owner John Clark's selection includes a chair by Jacob and 18th-century Italian paintings. BELOW RIGHT: An Empire cabinet is topped by a Charles X clock.



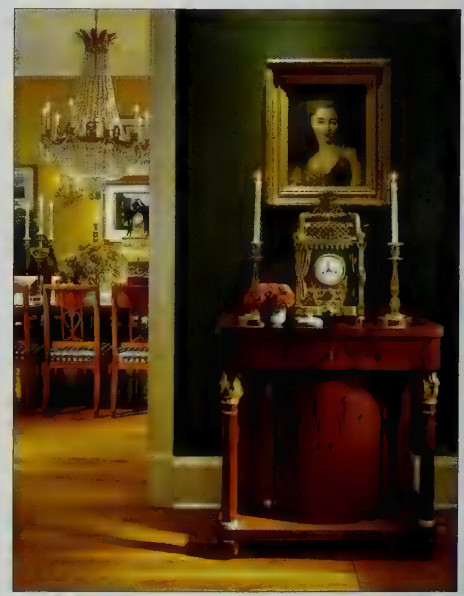
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Loyd Taylor often uses to describe the furniture he and his partner sell. One of the pieces in the shop is a mid-19th-century four-poster canopied bed of sterling silver over wood surmounted by a pair of peacocks, made for an Indian royal family. "It's from the dowry of a family in Gujarat," Taylor says.

The East & Orient Company is another shop that Hunt has frequented for years. "I named my place after a colonial hotel I loved in Penang," says its owner, Elizabeth Gertz. "The name was appropriate when I opened in 1978 because back then I specialized in Asian art. I had a lot of lacquerware and Ming. After I changed my focus to fine European furniture, people advised me to change the name, but I couldn't think of one, so I didn't." Hunt has purchased a good deal of furniture and accessories from East & Orient. "I just bought a collection of antique quill boxes for a client," she says.

Jan Showers & Associates is a block away from East & Orient on Slocum Street. "Jan has

continued on page 42




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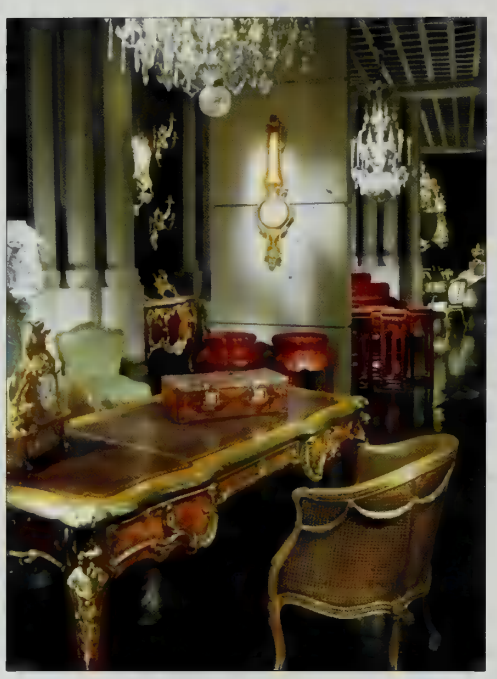
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LOYD • PAXTON

FAR LEFT: Co-owners Charles Paxton Gremillion, left, and Loyd Taylor carry antiques and do custom-made commissions. Gremillion designed the silvered-bronze tables.

"Each piece is dramatically showcased," says Hunt. LEFT: Inventory ranges from a replica of a Louis XV *bureau plat* to late-19th- to early-20th-century cinnabar-lacquered stands.

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selections in Dallas of candlesticks and sconces." Because Clark's shop is located in close proximity to two of Dallas's finest hotels—Crescent Court and The Mansion on Turtle Creek—he has more of a retail clientele than most antiques stores. "I meet major pols and celebrities, and I sell to them," he says. "Some of my most fabulous pieces go to people who want to make fabulous statements."

Like Clark, a native of Dayton, Robert Rutherford is a transplanted Ohioan—from Columbus. In 1989 he opened Rutherford's in a small retail center at the edge of Highland Park. His wife, son, daughter and son-in-law are in the business with him. He has 80,000 trims in his store and in his warehouse. "When I'm in Dallas, I like to go to Rutherford's," Hunt says. "It's on Lovers Lane, right down the street from Sonny Bryan's, which has the best barbecue in the United States." The metallic trims, crystal trims, lace braids with rosettes, tassels, ties, braids, gimp, fringe and bullion are arrayed by style and shade. "If I'm in New York and I need trim really quickly, I pick up the phone and call Rutherford's," Hunt says. "After an exchange of color faxes or digital photos, I can have 50 yards of beautiful trim FedEx'd to me in a couple of days."

When Laura Hunt wants to provide her clients with the finest wallcoverings and window treatments, she turns to

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ROBERT TURNER

"I've installed wall-coverings from New Orleans to Abu Dhabi," says the owner (above, inspecting a selection of hand-embroidered fabric samples for one of Hunt's clients).

ABOVE RIGHT: "The scenic panels were printed in Paris, and the florals were painted in Asia," says Turner. "He also does amazing window treatments," adds the designer.

continued from page 46

Robert Turner Associates. "Bobby Turner is someone else I've known forever," Hunt says. "He did a stair hall out of Gracie silk for me when I was 22. No one is better at putting up hand-painted panels." "Designers like Laura know what they want," says Turner. "I come in at the end of a project, and I get to turn a house into something exciting."

Or, as Laura Hunt says, "Bobby is the icing on the cake. It's no wonder he's asked to work all over the country. I shop in many cities, but I'm delighted that Dallas has world-class craftsmen and antiques dealers. I'd put them up against their counterparts anywhere." □



DA[illegible] SOURCES

1 **Robe[illegible]ner Associates,** 214-351-4870. *To the trade. Custom wallcovering installations and window treatments*

2 **Rutherfo[illegible]** 647 West Lovers Lane, 214-357-0888; www.rutherfordsdesign.com. *Trims, draperies, fabrics and pillows*

3 **Loyd • Paxto[illegible]** Irving Boulevard, 214-521-1521. *Antique and reproduction furniture; artworks*

4 **John Robert Cl[illegible]ntiques,** 2723 Routh Street, 214-871-3388. *Empire and Neoclassical furnishings*

5 **Jan Showers & Asso[illegible]Inc.,** 1308 Slocum Street, 214-747-5252; www.janshowers.com. *Midcentury furniture and lighting*

6 **East & Orient Company,** [illegible] Slocum Street, 214-741-1191; www.eastandorient.com. *Continental antiques*

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A Georgian Gem

Reclaiming a Pleasure Pavilion Set in the English Countryside

Text by Michael Frank/Photography by Durston Saylor



The Temple, William Kent's 1746 pavilion in Norfolk, England, "was probably built as a banqueting hall," remarks Philip Gunn, who lives there with his wife, Tibouche.

For a relatively compact structure, The Temple packs a lot of punch. Believed to be the last building designed by the great Georgian talent William Kent—it was completed two years before his death in 1748—The Temple is a pluperfect distillation of Kent's lifelong affinity for the Neoclassical. Its lead-clad dome anchors a two-story octagonal brick-and-flint building that is flanked by matched projections and paired switchback staircases. Its proportions are impeccable, its detailing generous and its location exquisite: The Temple stands on a gentle rise in verdant Euston Park in Norfolk, which was laid out by Kent and completed by Capability Brown, with John Evelyn contributing a portion known as the pleasure gardens.

The Temple seems to have been conceived for purposes

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Philip Guston. In the Studio. 1975. Oil on canvas. The Museum of Modern Art, Partial and Promised Gift of UBS. © 2005 The Estate of Philip Guston. © UBS 2005. The key symbol and UBS are registered and unregistered trademarks of UBS. All rights reserved.



LEFT: Tibouche Gunn (below, with Philip) designed the interiors, selecting traditional pieces for the drawing room. The Georgian architectural details are original.

though far more so these days since the sensitive restoration by its present owners, Philip and Tibouche Gunn. The couple, who run a marketing company that specializes in European luxury brands, had come to a point in their lives when a full-time London existence was no longer a necessity. A work project brought them to Norfolk and eventually to The Temple. "It was pretty much love at first sight," Tibouche Gunn recalls. "We walked in and felt that this had to be one of the most magical buildings anywhere. I thought it would be a dream to live here."

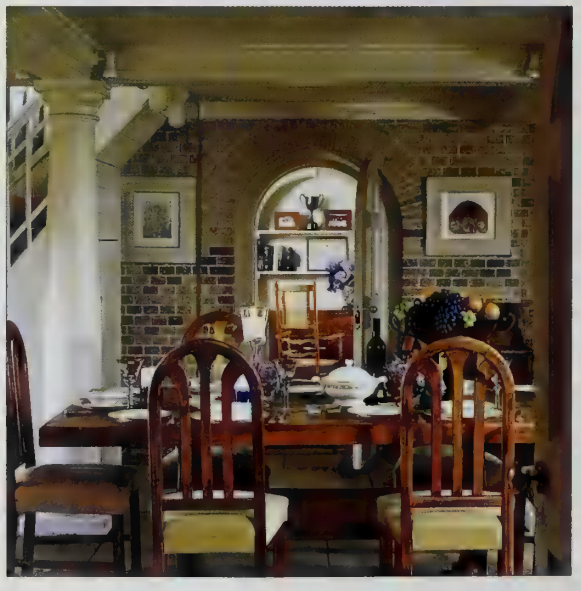
Before the dream could become a reality, however, the Gunns had to redress some of the less felicitous modifications that had been made to The Temple over the years. Fortunately, these were not many,

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of pleasure itself, although its precise original intent has been obscured by a combination of passing time and a fire in nearby Euston Hall in 1902, which is believed to have destroyed most documentation related to Kent's work on the estate. Among the few period references that survived is a cameo portrait of The Temple on a Wedgwood gravy boat, part of a service made for a Russian empress in the late 18th century that featured the most interesting houses and gardens in England.

Interesting then, as now—





LEFT: The brick-lined undercroft beneath the drawing room is now the dining room. An icehouse, formerly used to store meat, is 95 feet below. Paintings by Michael B. White flank an arched door to the study.

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BELOW: The undercroft opens onto a park set amid 13,000 acres of pastures. Labradors Bartlett and Archie "chase rabbits there every day," comments Philip Gunn.



RIGHT: The master bedroom has pillows by Heather McCartney. BELOW RIGHT: Kent, who was also a pioneer of English landscape design, planned The Temple's grounds.



The Temple stands on a gentle rise in Euston Park, which was laid out by Kent and completed by Capability Brown.

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and they centered mostly on the lower floor, where the interior space had been awkwardly broken into smaller rooms. The Gunns revised the floor plan to contain a central dining room, with a kitchen and a study. Under the staircase, which was most certainly a post-Kent addition—they installed a walk-in shower.

One notable feature of The Temple was its interior temperature; during the couple's first visit on a balmy June afternoon, the building was freezing. This, they soon learned, was because it had been erected on top of an icehouse, which is located 95 feet below the undercroft. In the 18th century blocks of ice would have been shipped to Norfolk from Scandinavia and lowered into the icehouse, which was probably connected to the manor house by a tunnel. Meat and poultry were stored there to be kept fresh; when they were needed, a man was lowered on a rope—all 95 feet—to retrieve them.

The icehouse prompted the couple to remove the building's floor and install an under-floor heating system. In the process of this work, the Gunns discovered a curious form of 18th-century insulation: thousands of seashells—among them oysters, mussels, whelks and cockles—evidence

continued on page 58





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Scottsdale ArtWalk

In the heart of the West lies Scottsdale, Arizona—

a charismatic city positively packed with art, cultural experiences and scenic attractions to spare. With an astounding 125+ art galleries and museums, 600 restaurants, and 65 resorts and hotels, it's no wonder Scottsdale attracts millions of visitors every year.

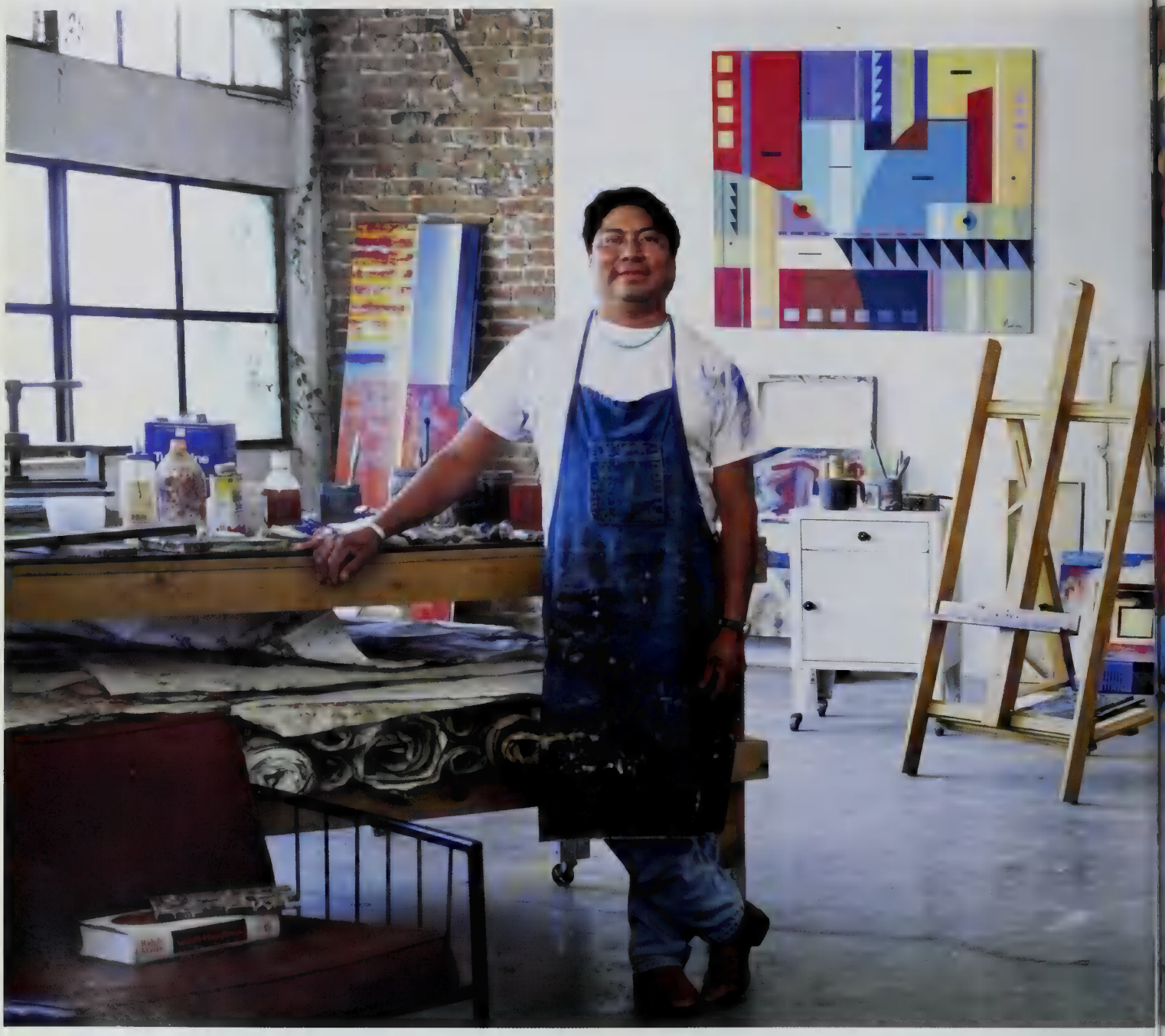
The arts take center stage in Downtown Scottsdale, where four unique districts, each with its own ambience, entice visitors. The Fifth Avenue Shopping District is replete with upscale boutiques, galleries and restaurants. The shops, saloons and bistros of Old Town, where Scottsdale began more than 100 years ago, are peppered with traditional Old West flavor. The world's premier sources for arts and antiques, specialty bookstores and design studios are found in the Main Street Arts & Antiques District. And for those with a penchant for art, the Marshall Way Contemporary Arts District is a treasure trove of galleries, jewelry stores and restaurants.

Art for Art's Sake

Scottsdale's citizens have been instrumental in shaping it as a cultural capital; for years, they have supported an arts initiative allowing the city to acquire and display art in public areas. This program has produced a bastion of works for Scottsdale—to date, more than 800 pieces of art and two dozen outdoor sculptures for all to enjoy!

For the past 32 years, downtown galleries in Scottsdale have hosted ArtWalk, a Thursday evening tradition featuring special exhibits, artist receptions and demonstrations that give all a chance to see the masterpieces of some of the Southwest's most talented artists. ►

Open your eyes to the culture that abounds at Scottsdale, Arizona's galleries, museums and events. And you, too, will find something that you can't live without. Begin your discovery at experiencescottsdale.com or by calling 800-236-7026.



Joe Maktima – Arizona Artist
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They know exactly where his inspiration will hang.

Scottsdale's art scene also is enriched by high-caliber museums. The Heard Museum and Heard Museum North are renowned for their vast collections of Native American artifacts, fine art and one-of-a-kind exhibits, each painstakingly curated to showcase the intricate works and lifestyles of the region's native peoples. Other signature establishments are the Scottsdale Museum of Contemporary Art (the only museum in the Southwest dedicated to contemporary art) and the Scottsdale Center for the Arts, which holds more than 1,000 cultural and art-related events annually.

Architectural Sightings

In 1937, legendary architect Frank Lloyd Wright visited Scottsdale and embarked upon a journey that would forever change the Scottsdale area and his life. The following year, inspired by his desert surroundings, he set about building a camp known as Taliesin West. This became his home during the winter months and an architecture school for his understudies. Visitors can now tour Taliesin West and glean insight into Wright's life, philosophy and iconic designs. Tour options include the Panorama Tour, which takes guests on a one-hour overview of the grounds; and the Behind-the-Scenes Tour, a more extensive look at Wright's architectural genius.

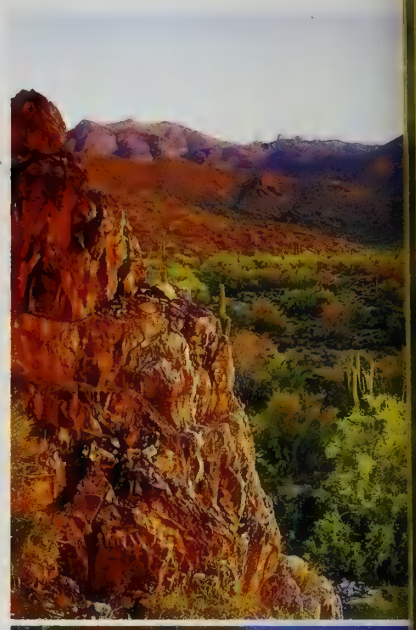
Paolo Soleri, a protégé of Wright, also found his calling in the serene beauty of the Sonoran Desert. An architect, artist, ceramicist and visionary, Soleri is a true renaissance man who creates sculptural windbells to finance his life's work. His Cosanti Foundation supports his unique blend of architecture and ecology dubbed "arcology." He also has developed Arcosanti, a prototype of a town based upon this concept. It is located about 70 miles north of Scottsdale and is open for tours year-round.

Inspired by Light

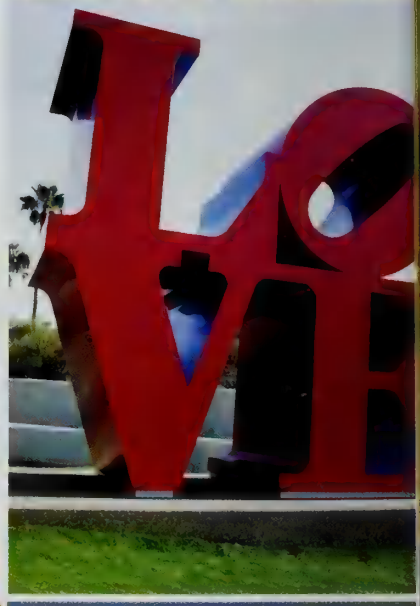
Artists and architects have long appreciated the colorful expanse of the Sonoran Desert. At sunrise, the mountains and desert floor are bathed in delicate hues of gold and orange. Under the midday sun, cactus flowers burst forth in vibrant rainbows of color that compete for the eye's attention with towering saguaros and lacy palo verde trees. And, at day's end, the setting sun casts a fiery glow on all it surveys. It is this sublime layering of light, color, texture and open space that has captured creative minds for decades.

To help visitors learn more about the Sonoran Desert and the arts community it has affected, the Scottsdale Convention & Visitors Bureau has produced two exciting new publications. The *Sonoran Desert Discovery Guide* gives readers an in-depth look at the area's geology, flora and fauna, and cultural history. *Culture Quest Scottsdale* includes a calendar of art events, exhibits, performances and interactive programs, as well as feature articles on the area.

To receive both of these complimentary guides, please contact the Scottsdale CVB at (800) 236-7026 or visit www.experiencescottsdale.com.







Top to bottom: Scottsdale's McDowell Mountains; Kevin Berry's Tributary Wall celebrating the presence of water in the desert community; Robert Indiana's Love sculpture located at the Scottsdale Civic Center Mall.

Hyatt Regency Scottsdale Resort at Gainey Ranch

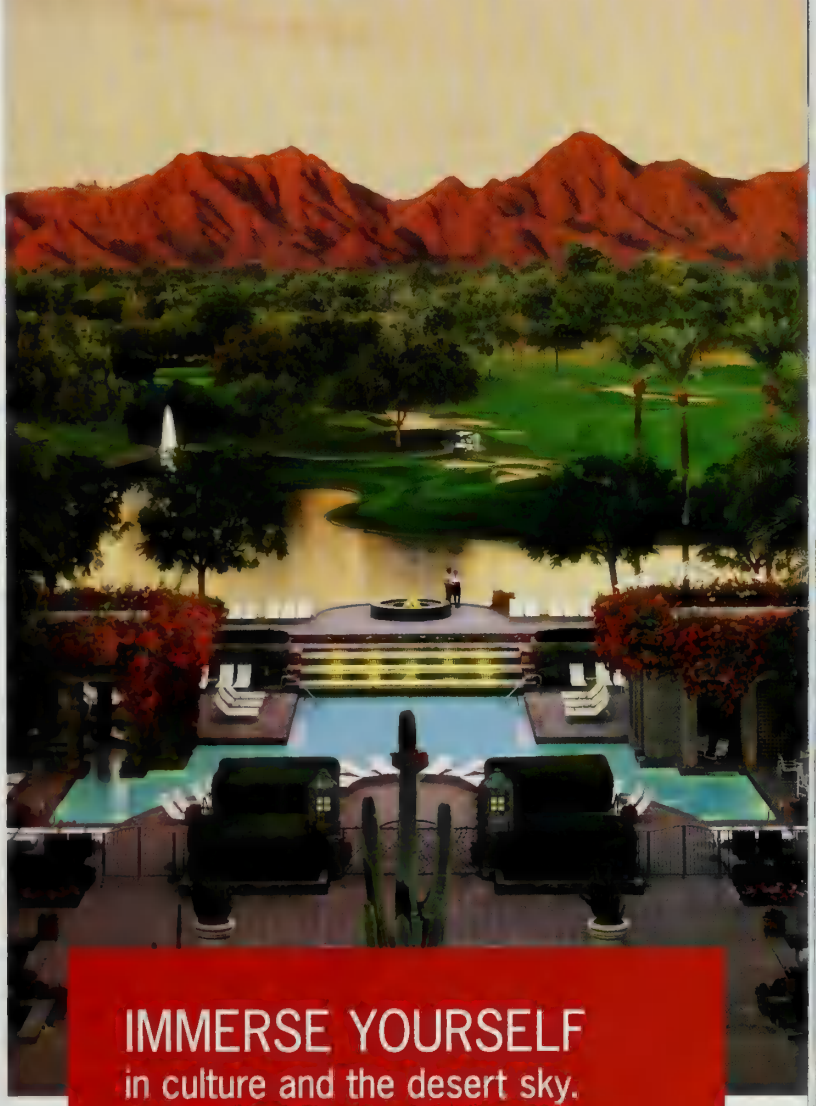
Set amidst the majestic McDowell Mountains, the Hyatt Regency Scottsdale Resort at Gainey Ranch has every amenity imaginable: a 2½-acre water playground, a white-sand beach, world-class tennis and golf fairways, and opening in Spring 2005, a new 21,000-square-foot spa.

Guests can immerse themselves in many different cultural experiences during their stay. The Native American Learning Center showcases highly recognized artists and educators who share their art, vision and traditional knowledge and teaching. The resort's Native American Sculpture and Mineral Garden features the works of award-winning sculptor Craig Dan Goseyun, whose pieces reflect the imprint of his Apache culture. A tour of the Lost Dutchman Mine, a place rich in indigenous Arizona minerals, is both interactive and educational. "Experiential Vacations" consist of Camp Hyatt Kachina for children, Family Camp and Four Worlds; these programs are designed around the flora, fauna, history and geography of the Southwest.

Dining options include Vu, the resort's signature restaurant, and Ristorante Sandolo, an Italian bistro with singing servers and gondola rides along the resort's waterways. Guests can also access 27 holes of championship golf at Gainey Ranch Golf Club, selected as one of the world's "Top 100" resort courses by *Golf Magazine* and *Condé Nast Traveler*. With all these attractions and more, the Hyatt Regency Scottsdale Resort is overflowing with memorable experiences.

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Enchantment Resort

Enchantment Resort is a fusion of scenic grandeur, Native American culture and deluxe accommodations. This 70-acre hideaway is a mere two hours from the Phoenix/Scottsdale area, but feels like it is a world all its own. Beautiful piñon pines surround the resort, which boasts adobe casitas, three distinctive restaurants, tennis facilities, hiking trails and Mii amo—a 24,000-square-foot spa named one of the top destination spas in the world by the readers of *Travel + Leisure*.

"Mii amo" is a Native American phrase meaning "journey" or "passage," a term representative of the spa experience in which visitors achieve a transformation in physical health and emotional well-being. Noted architect Richard Gluckman designed the two-level spa that nestles into the natural slope of Boynton Canyon's red rock wall. The Crystal Grotto is a central location within the spa, popular for its use of the elements of earth, wind and heavens to promote clear meditation and rejuvenation. Guests of



A deluxe guest room

Enchantment Resort can take advantage of the spa services, but it is only visitors who lodge at Mii amo who receive special three-, four- or seven-night "journey" packages—customized programs incorporating specific spa treatments and exercises aimed at leading a balanced life.

Aside from Mii amo, guests can choose from a broad spectrum of activities at the resort itself, such as hiking beneath ancient cliff dwellings or performing Tai Chi on a scenic hilltop. With so many options, visitors to Enchantment Resort will no doubt be swept away.

For more information, visit www.enchantmentresort.com or call (800) 826-4180.



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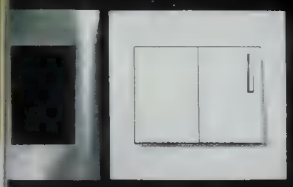
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of dining habits of the period, when seafood was so abundant that the local gentry agreed to feed it to their workers no more than eight times a week.

The icehouse also helped the couple work out the presumed original purpose of their unusual new home. Cued partly by the icehouse, partly by the way The Temple looks down at the spot in the park where a hippodrome formerly lay, and partly by a marked indentation in the original kitchen flagstone floor near where the stove (and cook) once stood, the Gunns deduced that The Temple was most likely used as a banqueting hall. Meals would have been prepared downstairs, carried upstairs via one of the external staircases and served in the splendor of the drawing room, whose windows were perfectly placed to allow guests to dine while watching horses run their races.

The octagonal domed drawing room is, of course, The Temple's centerpiece. With ceilings that rise to 28 feet, the 26-foot-square room is fitted out with a classic Kentian cornice, four niches, an overmantel with a broken pediment, and graceful windows whose generous milky light makes the space feel sweet and soaring in all kinds of weather. "With such a striking room, we didn't need to make a great statement," Philip Gunn explains. "We repaired and painted the walls. We left the shutters and used no curtains, as they would have hidden the architecture." "Furniture is minimal, traditional," Tibouche Gunn adds, "and neutral in color. Ideally, one would have Kent pieces—but that, for us, is rather a lofty ideal."

The drawing room windows were perfectly placed to allow guests to dine while watching horses race.

There are times when great architecture is furniture enough, especially when it has been conceived by a man like Kent, who was as gifted at articulating interiors as façades and who brought as inspired an eye to his grounds as to his buildings. "The Temple is at one with the landscape," Tibouche Gunn says, "a charmed building in a charmed place." □



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Discoveries by Designers



Taking Textiles to Task

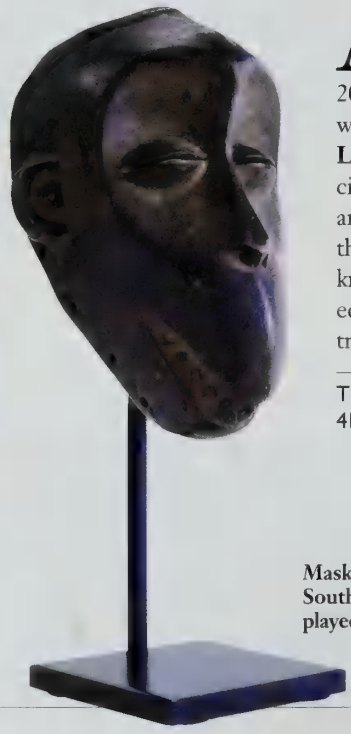


African Kuba cloths, Japanese temple hangings and other textiles—many 20th century—from around the world can now be found at **The Lotus Collection** in San Francisco (above left), along with the antique tapestries from Europe that the gallery has long been known for. "I've become fascinated with textiles and objects that transcend cultures and time and stand alone as works of art because of the strength of their color or their craftsmanship," explains owner Kathleen Taylor (above, with **Paul Vincent Wiseman**, left, and his colleague James Hunter, examining *Mosaic*, a rare 1920s Fortuny fabric). "It's my first call for textiles, and I always find something unusual there that works, no matter what the project is," says Wiseman.

The Lotus Collection, 445 Jackson St., San Francisco, CA 94111
415-398-8115, www.ktaylor-lotus.com



Figures dance across a ceremonial skirt from southern Zaire.



Masks from Africa and Southeast Asia are displayed with the textiles.

Thibaut

Marco Polo

The venerable wallpaper and fabric firm Thibaut has a new fabric collection at Old World Weavers (212-355-7186) called Great Estates. *Marco Polo*, a chinoiserie design, is available in 41 colors.



Natural Lighting

"There's beauty in simplicity," says **Mark Boone,** and the spruce Column lamp (above), designed by Boone and available at **Mimi London** in Los Angeles (310-855-2567), illustrates his point. "Each Column lamp is cut from a different piece of wood, so every one has unique characteristics—the beauty of natural materials shines through in this design."

Discoveries by Designers



Master of Fine-Art Conservation

Paintings damaged by aging or neglect or by fires, hurricanes and other forces of nature pass through the **James Swope Fine Art Conservation** studio (above), where they are restored, along with their frames, by Swope and his technicians. His clients include private collectors, art dealers and museums from all over the United States. "Swope can look at a painting—from any period—through the artist's eye and then re-create the original vision. He's an exceptional restorer," says Carl D'Aquino.

James Swope Fine Art Conservation, 314 Flamingo Dr. West Palm Beach, FL 33401; 561-833-2862



A writing desk has been finished in a chinoiserie style.



Pollack *Aura*

The Champagne Collection at Pollack (212-421-8755) includes *Aura*, a reversible two-layer fabric with a frostlike gauze over a shimmering berry-patterned cloth. Also in the collection are *Dunand*, a small check, and *Bull's Eye*, featuring rows of circles.



High Replication

"Antique pieces are the inspiration for everything we do," says Jean Chau, the owner of **Two Worlds Arts**, a favored designer's resource for reproduction decorative arts, from painted furniture to porcelain vases and murals. European and Asian styles are carefully replicated in dimensions that are suitable for modern-day living and technology. "Her chinoiserie is incredible," says **Marc Charbonnet** (below, in the studio with Chau, observing craftspeople at work). "The lanterns are a particular favorite of mine—the historical element is captured so well, and the colors are always true." To the trade.

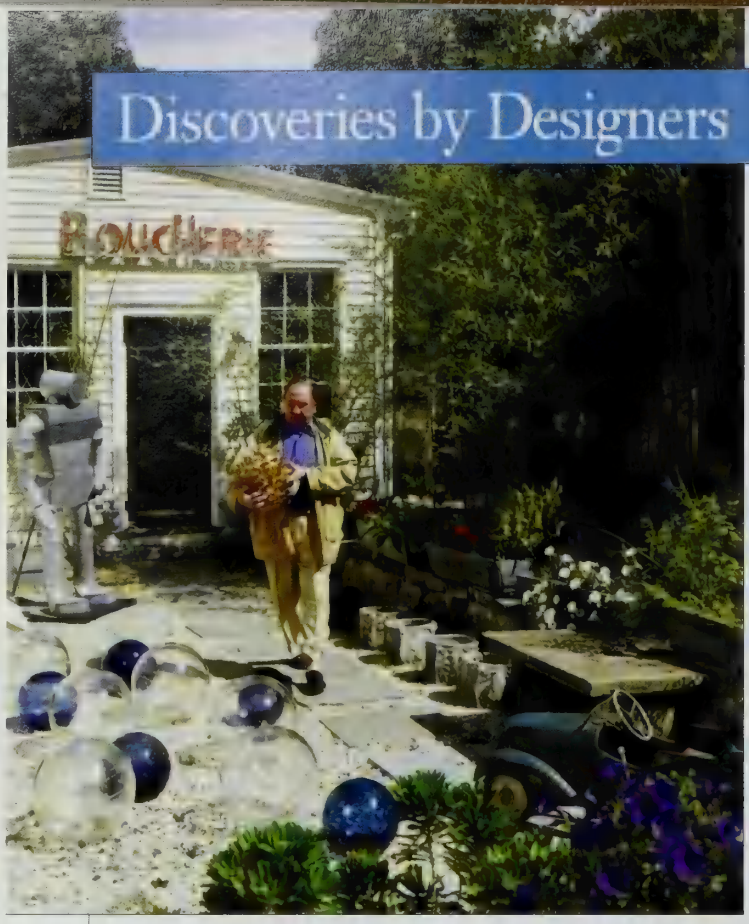
Two Worlds Arts, 17 W. 17th St., New York NY 10011, 212-929-2210; www.twoworldsarts.com



Fire screens can be decoratively painted or upholstered.



"Jean Chau helps develop ideas and has a vast resource library to refer to," says Marc Charbonnet.





Collecting Offbeat Objects in the Hamptons

Liza Sherman has an extremely quirky imagination, and her Sag Harbor shop [above] is full of upscale offbeat things," says **Thomas Britt**. "When I was last there, I found a gilt porcelain object with petals like an artichoke—it's a staccato piece," adds the designer (above, outside the shop, walking by a sculpture made from air-conditioner parts and glass balls from Nova Scotia, holding the said prized object, from England). "Eccentric, that's what it is—I like the unusual," says Sherman, describing the shop, which, like her New York City shop, is brimming with antique and vintage finds. The assortment of furnishings on display (above) includes a large single-ring handblown Egyptian glass chandelier, a pair of wire Elizabeth II coronation decorations that hang from the ceiling above a 19th-century French birdcage and two red-lacquered Chinese side tables from the same period.

Liza Sherman Antiques
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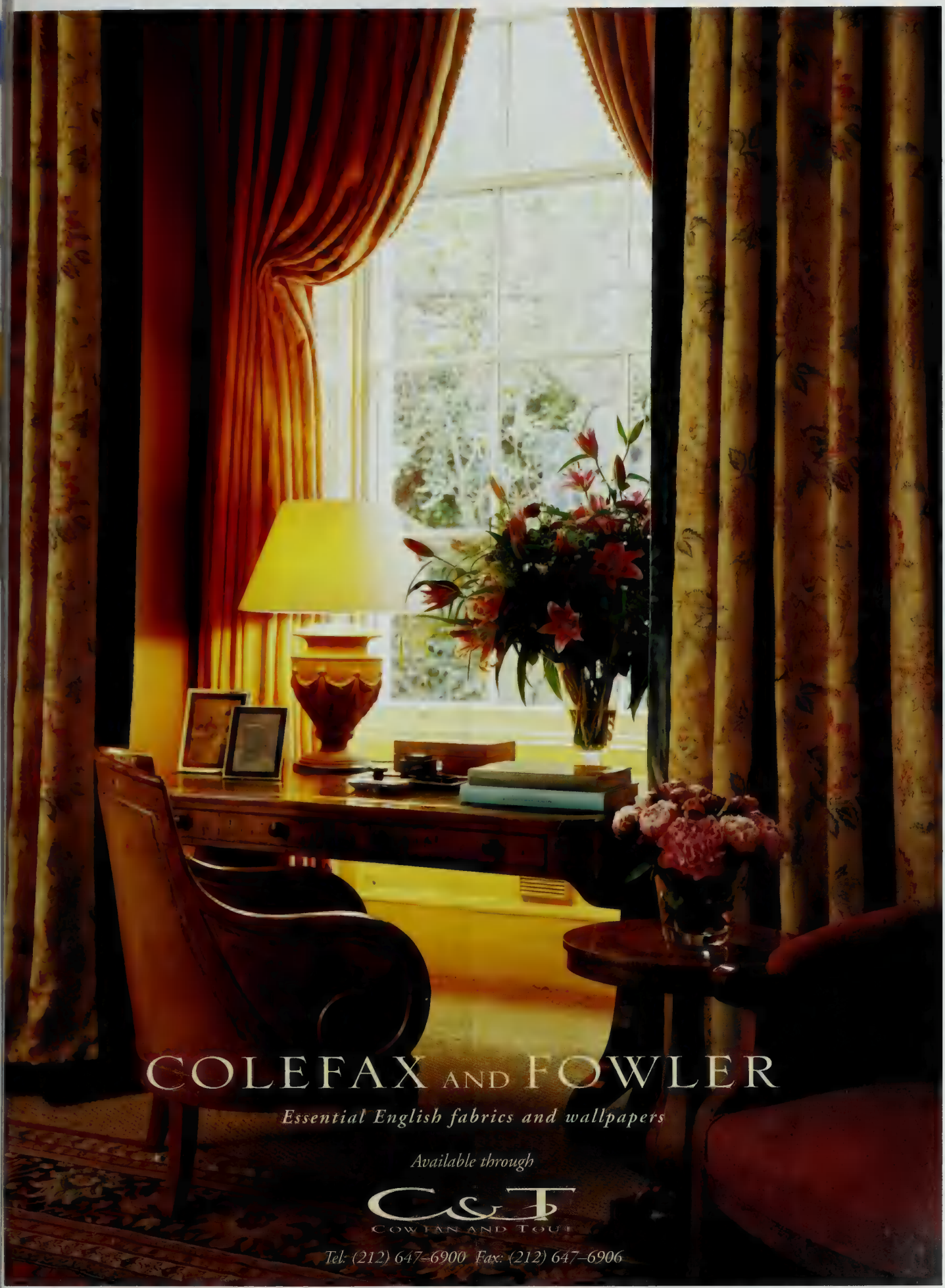


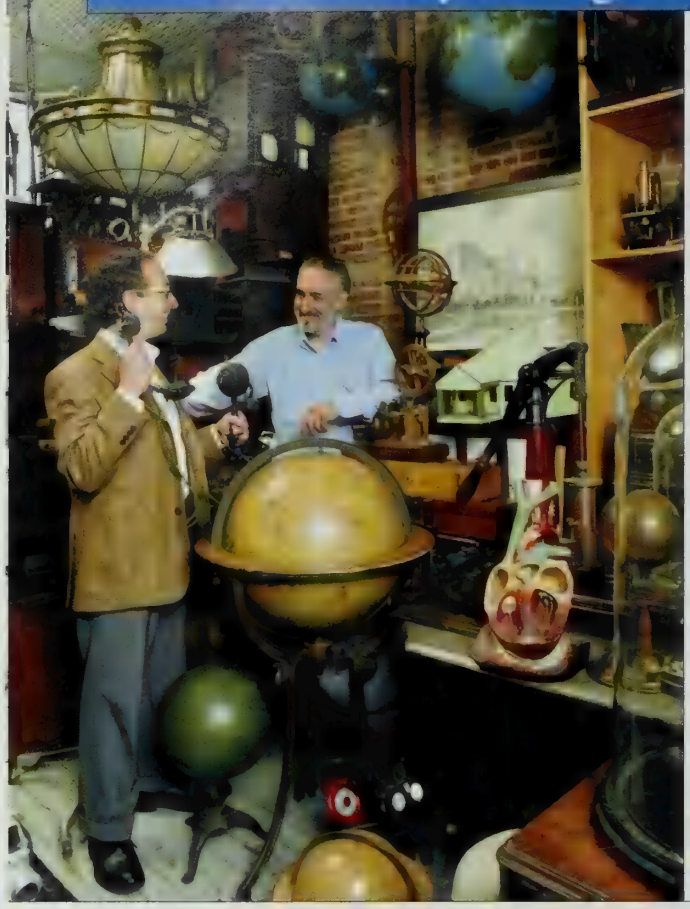
On the handle of every Laguiole piece is a small engraved bee.

Age-Old Cutting-Edge Design

"Laguiole knives are perfectly designed—they have a modern feel even though they were first made at the beginning of the 19th century, by hand, by farmers in Aubrac, France," says **Wallace E. Cunningham**. Today, a limited number of knives and carving sets (left), with handles of stainless steel, wood or horn, are forged in the traditional manner by craftsmen in the village of Laguiole, France. They can be found at Maison En Provence in San Diego (619-298-5318).

continued on page 66


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Curiosity Shop

"I always find unexpected objects of extraordinary interest and the highest quality at **E. Buk**," says **Alexander Gorlin** (left, holding an early-20th-century French telephone, with owner Elli Buk, behind a variety of celestial and terrestrial 19th- and 20th-century globes). The shop, located upstairs on a busy SoHo street, is packed with all sorts of industrial, mechanical, scientific and technical objects and contraptions. Appointment advised.

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A late-19th-century scientific lantern projector, right

Architectural elements and decorative objects add character to indoor and outdoor spaces.



Focal Points

Belcour is a reliable source in the United States for antique and custom-made fire surrounds and staircases in hard-to-find sizes," says **Penny Drue Baird**. The inventory at the industrial-style showroom includes 17th- through 20th-century garden ornaments, architectural elements and decorative objects.

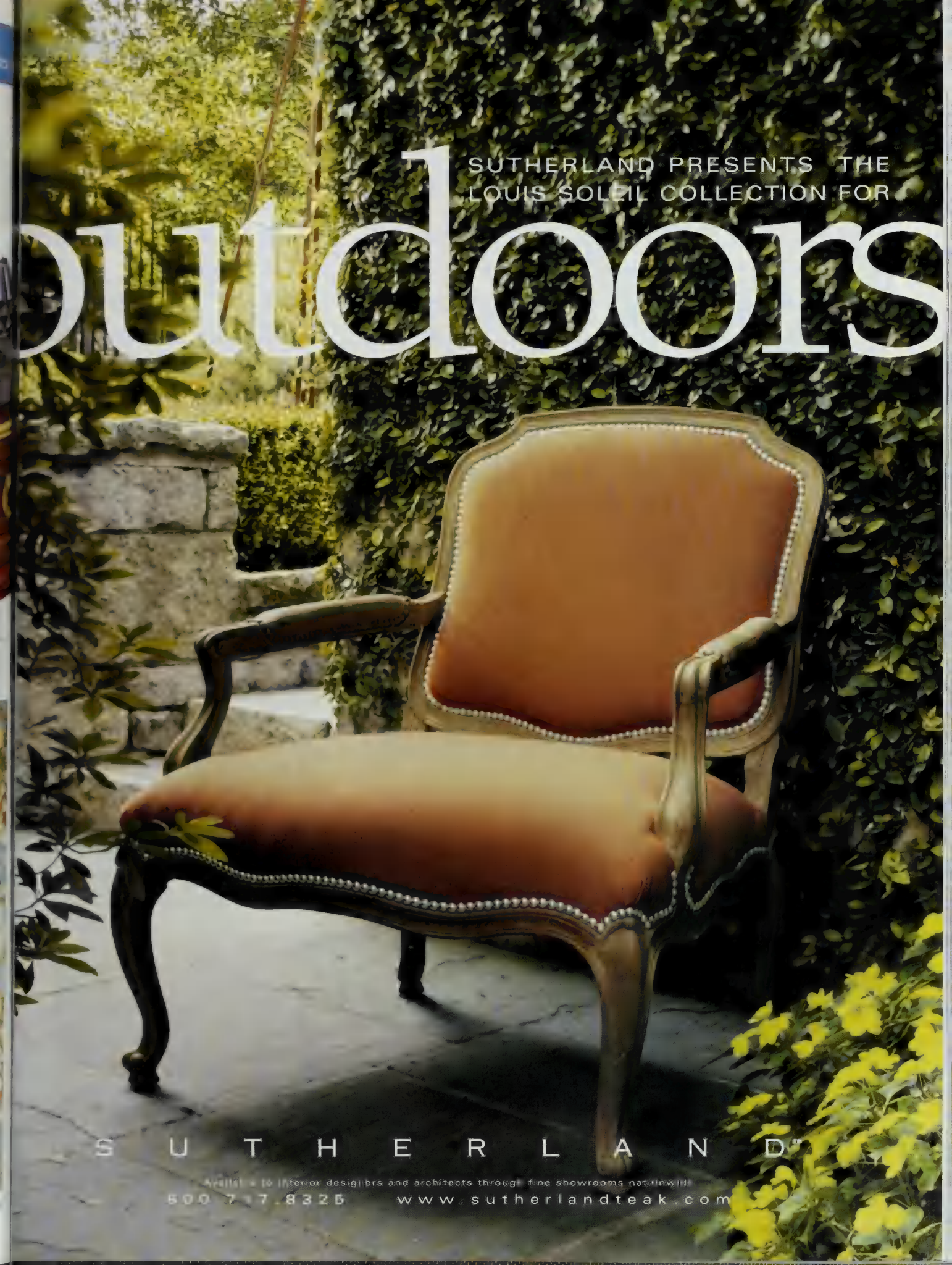
Belcour
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Sanderson

The Borocay Collection at Sanderson (212-319-7220) is named for an island in the Philippines. The signature fabric (shown) comes in blue, green and gold. To the trade.

continued on page 68


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One of a pair of 1950s Erton armchairs

Modernism in Manhattan

The pieces have character—they're different from what you see everywhere else," **Juan Montoya** says of the collection of mostly 1940s and '50s furniture, lighting and decorative objects at the **Pascal Boyer Gallery** in New York (above). The works of Jean Royère, Jacques Adnet and Philip and Kelvin Laverne appear regularly. "I buy what catches my eye, not necessarily a name," says Boyer. A special Adnet and Royère exhibition will be held at the gallery in mid-June.

Pascal Boyer Gallery, 36 W. 22nd St., New York, NY 10010
212-242-5594, www.pascalboyergallery.com

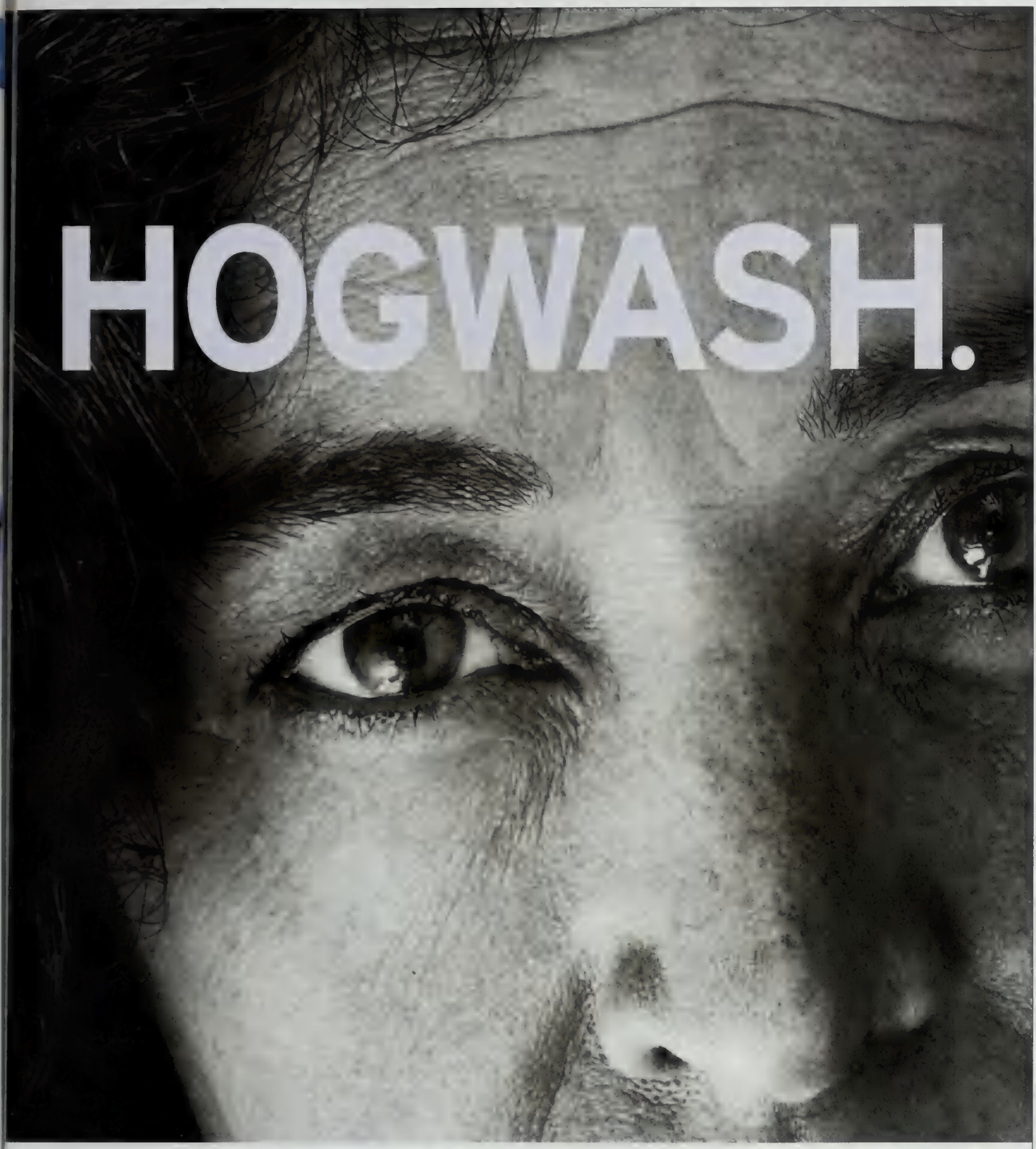
Suzanne Lovell *says, "I've come to realize that the perfect balance of color, and therefore comfort, in any interior mirrors what already exists in the natural landscape and has only a little to do with the decorative arts."*

Ruckstuhl



"These carpets are graphic and bold and look great as runners," says Sandra Nunnerley of Ruckstuhl's (239-573-3400) Spirit Collection. The patterns are woven from an array of durable natural fibers.

continued on page 71



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Amazing Space

Renowned Chicago ethnographic and tribal art specialist Douglas Dawson has a brand-new gallery for his ever-expanding collection of what he describes as "aesthetically compelling pieces," such as an early-20th-century beaded crown from Nigeria (right) and a 300 B.C. drum top from Thailand (below). "There's an amazing outdoor space where huge ancient stone formations are silhouetted against the urban skyline," says **Leslie Jones**.

Douglas Dawson Gallery
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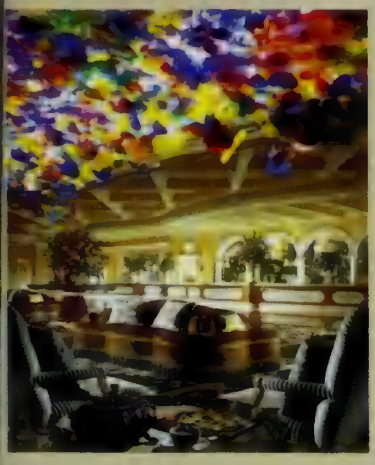
—Jan David Winitz *(San Francisco Chronicle)*

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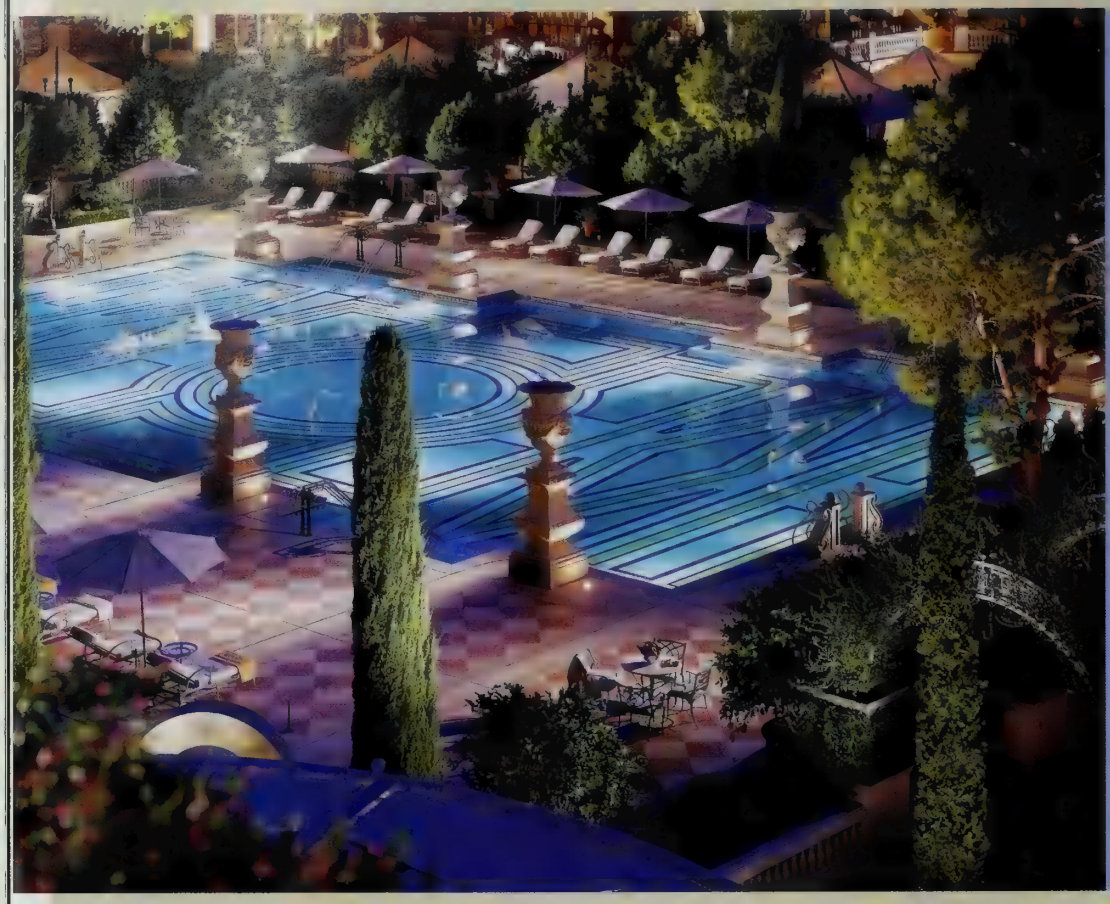
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THE LOBBY, FILLED WITH GLASS ARTIST DALE CHIHULY'S *FIORI DI COMO*

All are striking visuals as visitors arrive at Bellagio in Las Vegas, but what awaits inside is even more remarkable. With award-winning restaurants, world-class boutiques along Via Bellagio, the Bellagio Gallery of Fine Art, Cirque du Soleil's "O," the new Spa & Salon Bellagio, botanical gardens and more, guests can enjoy an entire vacation without ever leaving the grounds of Bellagio.

A glass ceiling that soars 50 feet into the air greets guests as they enter the hotel. Adjacent to the lobby is the Conservatory & Botanical Gardens. A team of 130 horticulturists keep the foliage not only lush and plentiful, but in tune with the seasons, with five changes throughout the year. In the fall, the gardens are filled with thousands of orange, yellow, brown and gold plants and flowers. After Thanksgiving comes a one-of-a-kind holiday display, followed by the Chinese New Year design, including a distinctive pagoda and Feng Shui arrangement. In the spring, cherry blossoms flourish, and in the summer, flora equally as splendid does as well. The gardens sparkle through a series of embedded light fixtures in the décor that accentuate the beauty of the floral surroundings.



POOLSIDE AT BELLAGIO

The museum-caliber Bellagio Gallery of Fine Art is the place to view exhibitions of paintings, sculptures and works on paper by some of the world's most influential artists. On view until May 2005 is *Claude Monet: Masterworks from the Museum of Fine Arts, Boston*, a retrospective of the painter's works featuring many of his most celebrated and recognizable paintings, including *Grainstack* (1891), *Rouen Cathedral Tour d'Albane (Morning Effect)* (1894) and *The Water Lily Pond* (1900). At the adjacent Gallery Store, visitors can purchase select original works from galleries around the world as well as unique pieces of jewelry by well-known artists.

Via Bellagio is a promenade filled with every designer store imaginable, from Hermès and Fred Leighton to Tiffany & Co. Each one of these upscale boutiques is usually a freestanding space, but for Bellagio they agreed to co-exist in order to give hotel guests a truly irresistible shopping experience.

The Spa Tower, which opened in December, is the latest addition to Bellagio; it has 928 rooms and suites (for a total of 3,933 within the resort) outfitted with the most current technology, including high-speed fiber optic cabling, electronic drapes, 27-inch flat-screen televisions and laptop safes. The expanded Spa & Salon, with Zen design elements and an international array of treatments, provides the ultimate in relaxation. Specially trained therapists have 56 different rooms in which to perform treatments such as Watsu (a stretching massage performed in a special warm-water pool), Thai Yoga massage and Indian Head Massage. The Fitness Center, with its state-of-the-art treadmills, bikes and elliptical trainers, overlooks Mediterranean-style gardens and is home to the Bamboo Studio—a 1,000-square-foot exercise room with bamboo flooring to accommodate Pilates, kick-boxing and yoga classes.

The new restaurant Sensi and Jean-Philippe Pâtisserie have been added to an already star-studded culinary mix that includes Five Diamond winners Le Cirque and Picasso. For Sensi, Executive Chef Martin Heierling devised a pure and balanced menu of Italian, Asian, grilled and seafood classics. To fulfil Heierling's vision for the restaurant, the Japanese firm Super Potato designed a space with four open kitchens in a sunken area in the middle of the dining room, allowing guests to witness culinary creations firsthand.

Award-winning pastry chef Jean-Philippe Maury teamed up with designer Norwood Oliver to open the first European-style pastry shop in Las Vegas. Located in the new Spa Tower,

When Oscar Wilde said "I have the simplest of tastes; I only like the best," he could have been talking about Bellagio.



A LUXURY GUEST ROOM

ean-Philippe Pâtisserie offers a selection of savory chocolates, cakes, cookies, rêpes, salads and sandwiches. "Our pproach was not to think we were selling astries, but rather we approached the pace as if we were selling exquisite jewelry. leasure in food is stimulated as much by isual appreciation as by our taste buds," aid Chef Maury. To achieve this, four otating shelf-towers were constructed to old cakes and other pastries, while each hocolate and petit four is displayed ith the same care given to a diamond ngagement ring.

Other restaurants to sample during a tay at Bellagio are FIX and MICHAEL MINA Bellagio. At FIX, a warm décor ncorporating wood features and seating uilt on different levels makes the restaurant at once both intimate and expansive. FIX is the ideal destination for diners nterested in a pre-show dinner or a ively late-night meal. Designer Tony Chi



THE INVITING FIX RESTAURANT

crafted a dynamic environment of terrazzo tile, rich fabrics and rare wood for MICHAEL MINA Bellagio, a seafood restaurant named for the famous San Francisco chef. Next to the beautiful Conservatory & Botanical Gardens, it showcases two commissioned paintings by world-famous artist Robert Rauschenberg, *Aquacade* and *Dog House*.

In addition to the new restaurants and Spa Tower, all guest rooms at Bellagio have been redesigned to make visitors feel more at home. Contemporary wood furnishings and artwork alongside traditional fabrics and accessories complete the signature Bellagio look.

When Oscar Wilde said, "I have the simplest of tastes; I only like the best," he could have been talking about Bellagio. Winner of the AAA Five Diamond Award for 2005, Bellagio is also the only hotel to have two AAA Five Diamond restaurants under one roof. All of the accolades are deserved.

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Cesar Pelli

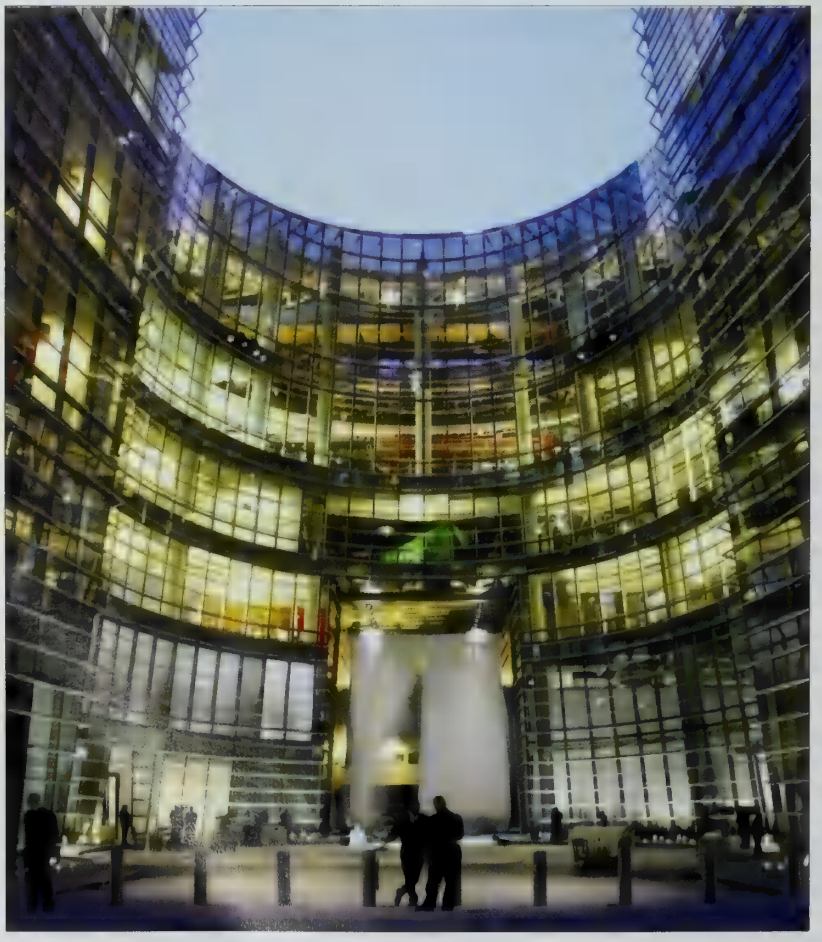
Creating an Architecture That Is Responsive to Function and Place

By Nicholas von Hoffman



An AIA Gold Medal winner, Cesar Pelli (left) oversees a 90-person firm that designs everything from performing arts centers to residential towers all over the world.

BELOW: A photomontage of a residence in Livermore, California, to be completed in 2006. BELOW LEFT: Opening this year, a residential/office tower rises above a public space at One Beacon Court in Manhattan.





PEOPLE OF WORLD RENOWN OFTEN come from the unlikeliest places. Cesar Pelli grew up in the small provincial city of Tucumán in northwestern Argentina. "The city is on the plains," he says. "From Tucumán to the Atlantic Ocean it is all relatively flat, but just west of Tucumán are the Andes. You always knew where the west was because there was the tall line of mountains. I realize now that the presence of those mountains was quite uplifting."

Pelli had a happy, unpressured childhood in a home where his father was a municipal civil servant and his mother a teacher. They "had a sizable library," he remembers, "and I went through all of their books. I particularly loved art books with pictures. I was fascinated. I was a voracious reader."

As a kid, he says, "I used to do lots of drawings and constructions of all sorts, forts and towers and bridges and things." He was five years old when his parents sent him to school. "When I finished high school, I was 16, and in Argentina you have to choose a career right after high school. There is no such thing as a liberal arts education. But I wasn't sure what I wanted to study. I was not aware that there was such a profession as architecture, but in looking at what the university offered, I came upon architecture. When I read the descriptions of all of the required courses, I was incredibly intrigued and attracted. They seemed to be all the things that I was good at or enjoyed doing—drawing, history, painting,

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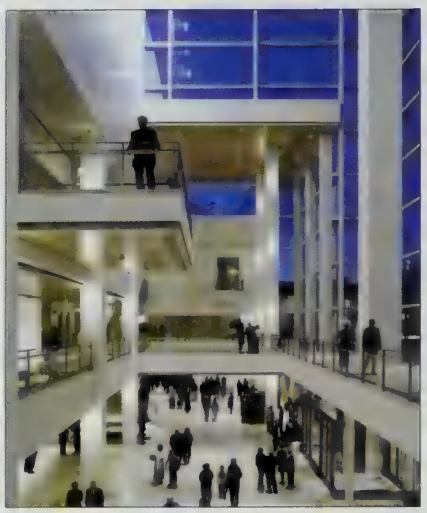
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"A building needs to be not only beautiful but responsible and responsive," Pelli has said. RIGHT: The Overture Center, a cultural arts facility in Madison, Wisconsin.

FAR RIGHT: "I've always loved three-sided patios," Pelli says of a wood-and-glass residence he designed for clients in central California (see *Architectural Digest*, July 2001).





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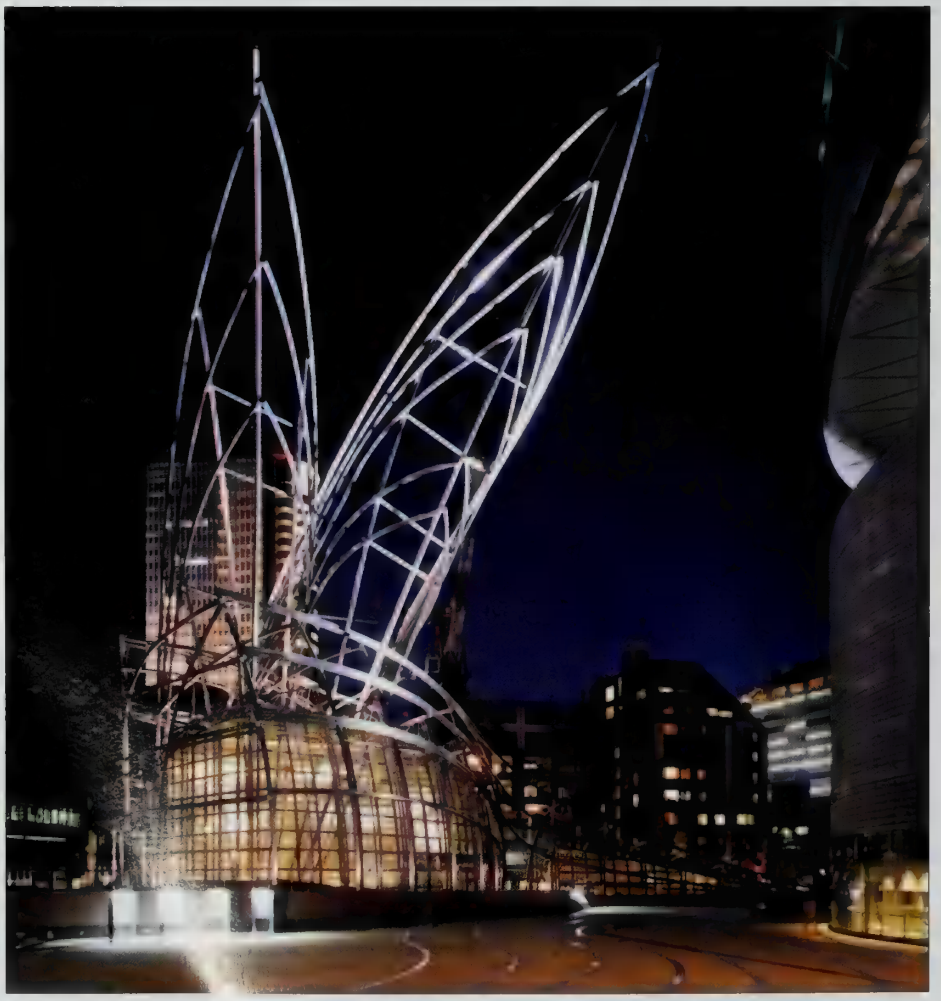
mathematics, art. So I decided to give it a try. When I started designing in school, I discovered that I had a knack for it. I fell completely in love with architecture, and I remain in love with it."

The man who built such landmarks of modern design as the Pacific Design Center in West Hollywood, the World Financial Center and Winter Garden in New York, the NTT Headquarters building in Tokyo, the twin Petronas Towers in Kuala Lumpur and the Mathematics Building and Lecture Hall at the Institute for Advanced Study in Princeton, New Jersey, began his training in a school consecrated to the Beaux Arts tradition. "I loved it, but I was not sure if it made any sense for me after graduation. It was so disconnected from the realities of the place where I was living, but fortunately, some very bright young architects came to the school and transformed it. We started to design hospitals, schools, all sorts of functional, realistic things that I could do in Tucumán."

After graduation, the architect taught at the school and found a job "with a large state organization where I was in charge of the design department." This was still in the era when Argentina was one of the richest and most advanced countries in the world, and Pelli is proud of what he was able to do—design low-cost housing with "lots of square feet in very simple, very economical construction, which was appreciated by the people who ended up living in those houses."

At this point in his life, Cesar Pelli was a promising talent in an obscure part of the world whose gifts might never have been put to work, but after marrying, he applied for a scholarship to come to the United States. It consisted of tuition at the University of Illinois's School of Architecture at Urbana-Champaign, a plane

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LEFT: A sculptural counterpoint to neighboring structures, Pelli's National Museum of Art in Osaka, Japan, features graceful spires of titanium-coated stainless steel.



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continued from page 76

ticket and a $95-a-month stipend from the State Department.

Other than a few trips to Buenos Aires, the young person who got off the plane in Chicago had never been to a big city. With its heritage of great design, Chicago was exhilarating, but Pelli recalls, "I was very lucky to have gone to Urbana-Champaign, because both my wife and I were incredibly naive, and it was a small town and very safe. The people were incredibly generous, kind, open; it was a perfect place for us. If I had landed in Chicago or in New York, I don't know if we would have survived."

A teacher who recognized Pelli's ability helped him get work with Eero Saarinen, on a Masonic temple in Fort Wayne, Indiana. "It was important to me," he says, "because it was the first time that I worked personally with Saarinen."

When asked what personally working with Saarinen meant, Pelli replies, "I was given the site. We visited the site, met with the clients. I analyzed the problem, read the codes and started proposing some ideas to Saarinen. He would reject many or all of the ideas. If he thought some ideas had promise, he would modify them and tell me what he wanted to see the next time. I worked full time on the project, and I met with Saarinen once every three or four days or so. This is a fairly normal process in many architectural offices. It was typical of Saarinen. It is typical in my office."

After 10 years, Pelli left Saarinen to become design director at Daniel, Mann, Johnson & Mendenhall in Los Angeles, where he learned that art could be executed with economy as well as inspiration. "We were given a budget of hours to work with. Several of our projects had very few hours within which we could finish the design," Pelli says. "It may have been 100 or 200 or 500 hours," but the time budget could not be exceeded.

After moving on to spend eight years with Victor Gruen, Pelli was readying himself to open his own firm and head the architecture program at UCLA when a call came from Yale, which, by most lights, is America's preeminent architecture school. And so he was off to New Haven. When asked why Yale is able to maintain itself in the topmost ranks, Pelli says, "The students are highly selected for motivation. It is very small, and it is much easier to teach in a small school than in a large one." He says Yale has another advantage, one that people who have had to contend with academic politics will appreciate: "It is much easier for the dean to make the school into a dynamic place, because the dean has a great deal of authority and latitude."

Pelli likes museum commissions. "You are dealing with clients who understand what architecture is all about."

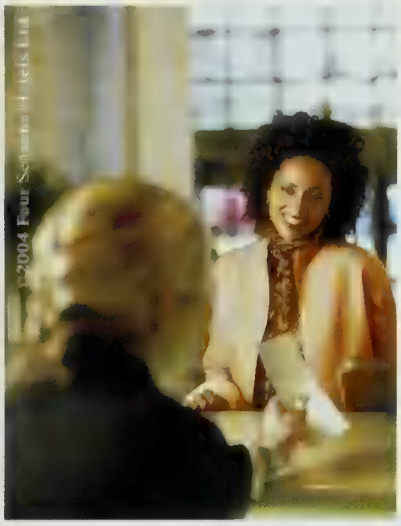
Pelli established his own firm in 1977 after being asked to design the extension of the Museum of Modern Art in New York. He particularly likes museum and other noncommercial, nongovernmental commissions. "With institutions that are housing major art, this means that you are dealing with clients who understand what architecture is all about." With government, "things are more complicated. Projects can take ages to be resolved, or they will object to sensible things simply because they don't fit with some regulation. Some things may be rejected with no explanation whatsoever."

Go the world over, and you will see Pelli's work, but one kind of building is rare: a house. "We do some residential work," he explains. "But we don't do much, because, invariably, we need to charge too much, and we lose money. So it's not ideal. A firm of three or four persons would be much more efficient than we could be," says the architect, whose own firm usually has around 90 people.

The Pelli spirit remains buoyant. He laughs and says, "I would have loved to be the designer of the Capitol of the United States. I would love to do some important major public building." Still, he says, "I always look forward to the next project. That is one of the wonderful things about architecture—you always can hope for another project to design." □

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Steeped in Tradition

Recalling a Reverence for Ceremony at a Private Teahouse in Osaka

Text by Jonathan Kandell/Photography by Robert McLeod



A traditional teahouse built during the Taisho period (1912–26) in Osaka, Japan, was the home of the late Kayako Sekiya, a teacher of tea ceremony, for the last 50 years of her life.

It is hard to exaggerate the impact of tea ceremony on Japanese culture. The stylized preparation of tea achieves that perfect balance between sensuality and ritual. Some of the best ceramics ever produced in Japan—the strong, simple shapes and glazes of *chawan* (tea bowls) and *kashiki* (cake plates)—are linked to the ceremony and continue to influence potters today. The unadorned beauty characteristic of traditional Japanese residences—with their tatami (woven-straw floor mats), tokonoma (alcoves for minimalist displays of art) and shoji (sliding wood-and-paper screens that expand and partition space)—evolved from teahouse architecture and interior design centuries ago.

But nowadays, the notion of a two-story wood residence

continued on page 86

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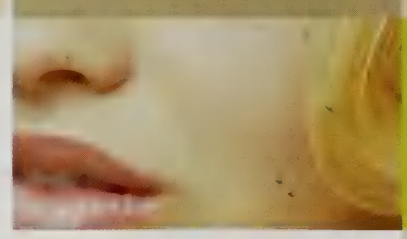
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Scientific Breakthrough or Dumb Luck?

Although StriVectin-SD's functional components were already backed by clinical trials documenting their ability to visibly reduce the depth, length, discoloration and roughness of existing stretch marks, the success of StriVectin-SD as an anti-wrinkle cream was "dumb luck," says Gina Gay, spokesperson for Klein-Becker®, StriVectin-SD's exclusive distributor.

"When we first handed out samples of the StriVectin formula to employees and customers as part of our market research, the sample tubes were simply marked 'topical cream' with the lot number underneath," Ms. Gay explains. "As the samples were passed to friends and family, the message became a little muddled and some people used this 'topical cream' as a facial moisturizer. As we began to receive feedback from users, like 'I look 10 years younger' and 'I can't even notice my crows' feet,' we knew we had something more than America's most effective stretch-mark reducer. The point was driven home as store owners began reporting that almost as many people were purchasing StriVectin as an anti-wrinkle cream as were buying it to reduce stretch marks."

Dr. Daniel B. Mowrey, Klein-Becker's Director of Scientific Affairs, says, "Clearly, people were seeing results, but we didn't have a scientific explanation as to why this wrinkle-reduction was occurring. However, based on the incredibly positive reports, I started using it myself – applying StriVectin to my face after shaving." Dr. Mowrey adds, "On a personal note, my wife tells me I haven't looked this good in years."

Dumb Luck Strikes Again!

Then, on Tuesday, July 2, 2002, at a meeting of the 20th World Congress of Dermatology in Paris, France, a series of studies detailing the superior wrinkle-reducing properties of a patented oligo-peptide (called Pal-KTTKS) versus retinol, vitamin C, and placebo, on "photo-aged skin" was presented.[1] "As luck would have it," Dr. Mowrey states, "the wrinkle-reducing oligo-peptide tested in the breakthrough clinical trials turned out to be a key ingredient in the StriVectin cream."

In the trials, subjects applied the patented peptide solution to the crows' feet area on one side of the face, and a cream containing either retinol, vitamin C, or a placebo to the other side.

Subjects in the Pal-KTTKS retinol study applied the cream once a day for 2 months and then twice a day for the next 2 months. Using special image analysis, the study's authors reported "significant improvement" in the appearance of wrinkle depth, length, wrinkle volume, and skin roughness for those women using the peptide solution.

Better yet, at the 2-month halfway point, the peptide solution thickened skin nearly 1.5 times faster than retinol, and without the inflammation retinol often causes in sensitive skin. As was expected, the results of the remaining studies confirmed that the Pal-KTTKS solution's effectiveness at reducing the appearance of fine lines and wrinkles far exceeded both vitamin C and placebo.

A smoother, younger complexion, with less irritation and faster results – all without expensive (and painful) peels, implants or injections.

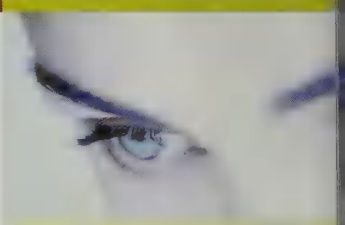
Better than Retinol and Vitamin C, But Is StriVectin-SD* Better than Botox®*?™

Dr. Nathalie Chevreau, Director of Women's Health at Salt Lake City based Basic Research®, exclusive distributor for Klein-Becker, explains, "Many researchers believe less invasive cosmetic alternatives are better than Botox®* [sometimes referred to as Botox® Cosmetic]†. That's because topical creams and gels offer gradual, continual results, while the effects of injections, facial peels, and dermabrasions are rougher on the skin and wear off… in fact, you'll never look better than you do shortly after the inflammation and redness subside. Not one bit better."

"Furthermore," Dr. Chevreau continues, "Botox has been approved by the FDA for an extremely limited use – the tiny little space of deep furrows between the eyebrows (called glabellar lines) – and can cause side effects such as 'headache, temporary eyelid droop, and nausea.' While StriVectin was not designed to eliminate the deep glabellar lines targeted by Botox, the proprietary StriVectin complex has been shown to significantly reduce the appearance of fine lines and facial wrinkles (including crows' feet) that can add 10-15 years to your appearance… the type of fine lines and wrinkles Botox treatments leave behind."

In other words, StriVectin-SD helps give you a youthful, healthy, glowing complexion faster than retinol, far superior to vitamin C, and without irritation, needles, or surgery.

So, if you see someone applying an anti-stretch mark cream to their face, don't think they've gone off the deep end… they may be smarter than you think.

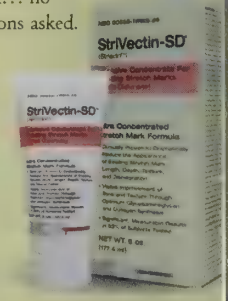


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If you've been searching StriVectin-SD, you already kno become almost impossible to Don't bother with Neiman M they don't have it… Your best are SEPHORA shops, Pari Lord & Taylor, bloomingdale Saks 5th Avenue (they always keep it in stock) or, believe not, the pregnancy section of local GNC or high-end suppl retailer. To be absolutely sure, yo order StriVectin-SD directly Klein-Becker at:

1-800-785-5672
or order online at
www.StriVectin.com.

Since StriVectin-SD was desig a stretch-mark reducing formu comes in a large, 6-ounce tub $135.00, StriVectin-SD is not ch but when used as a wrinkle-reduce tube will last approximately six m By the way, StriVectin-SD is back Klein-Becker's money-back guaran StriVectin-SD doesn't make you look younger, healthier, and vibrant, simply return the u portion within 30 days for a refund… no questions asked.



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Study References:

1 PO438 "Relevance of antiwrinkle treatment of a peptide. 4 months clinical double blind study vs excipient." 20th World Congress of Dermatology (60 subjects, 4 mos.)
2 PO179 "Pentapeptide offers improvement in human photoaged facial skin." 20th World Congress of Dermatology (204 subjects, 14 weeks).

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RIGHT: Sekiya would rub the *hishaku*, or bamboo ladle, with a cloth before a class, which she conducted a few times a week. The ritual cleaning of the instruments occurs before and after each tea ceremony.





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with a quiet garden seems wildly improbable in cities where astronomical real estate prices demand concrete-and-steel high-rises on every possible square foot. And the practice of tea ceremony all too often gets displaced by New Age breathing exercises that advertise instant relief from the tensions of urban life.

No wonder the late Kayako Sekiya considered herself among the most fortunate of Japanese. A tea master in Osaka, Sekiya, who died in December 2004, spent the last half century of her life teaching the ritual at the same teahouse she called home. The neighborhood is a quiet, residential enclave, not far from the downtown neon glitter and rapid-fire cacophony of the great metropolis, whose reputation for commerce is stronger than it is for the arts. The house itself is a rare survivor of the Taisho period (1912–26), built of weathered, dark-stained wood with a sloping tile roof and slightly curved eaves. Pines, symbolic of dignified old age, peer over the front entrance.



ABOVE: The *mizuya*, or area for storing tea ceremony utensils. LEFT: The rear *hachijo*, or eight-mat room, was also the dining room. Some tea ceremonies include a light meal.

A tea master in Osaka, Kayako Sekiya spent a half century teaching at the same teahouse she called home.

Though imported severa centuries earlier from Chin by Zen monks, tea ceremon first flourished in Japan out side monasteries and temple around 1600 among merchant and samurai seeking spiritua refuge from the wars and tur moil of that era. The appeal of the ceremony remain un changed: an appreciation o the slow, mesmerizing move ments involved in the ritua and of the beauty of its uten sils; communing with nature from the edge of a garden; anc a sense that each encounte with other participants is a unique event that won't recu in exactly the same fashion.

Arriving for the ceremony Sekiya's guests would leave their shoes on a large flat stone at the front door and walk inside to the tokonoma, dec orated with a single-flowe

continued on page 88



Jess Jackson ~ Alexander Mountain Estate, Alexander Valley

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I learned a long time ago that it takes a thick skin to make world-class wines. As far back as I can remember, my parents and grandparents taught me the importance of tenacity, honesty and commitment. These are the same values I have passed along to my children. This pioneering heritage inspired me to be inventive and to challenge conventional thinking. As a result, my family was among the first to explore and develop many of California's world-class wine growing regions. My family's tenacious spirit has driven us to seek out high-risk locations that bring high rewards in grape excellence as well as a few occasional disasters when Mother Nature loses her patience with us. Most of our vineyards are located in high elevations along the coolest regions of the California coast. We have learned that these regions yield smaller grapes with more intense flavors due to their thicker skins. Because the fact is, most of the flavor of the grape comes from its skin. Many of you enjoy the taste of my wines, but you're not sure why. My goal is to help you understand with **A Taste of the Truth.**

Jess S Jackson

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Aside from the two or three days a week when she taught, Sekiya treated her house like an ordinary residence rather than a hallowed place.



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arrangement and a hanging scroll that was replaced periodically. They would try to decipher the meaning of the calligraphy on the scroll, usually the work of a Zen abbot or court noble from centuries ago. "This is the most important place in the house," said Sekiya.

From the tokonoma, the participants moved to the back of the house, into a large room with eight tatami covering its floor. From the veranda, they contemplated a landscaped garden of moss-covered boulders, manicured shrubs and a large stone lantern. Hiding the rear entrance to the garden is a fence of bundled bamboo. Among the trees, Sekiya's favorite was a *momiji*, or Japanese maple. "I love it most of all in the autumn, when the leaves turn red and blow in the wind," she said.

Robed in an antique silk kimono, whose flower or shrub design sometimes reflected the season, Sekiya would prepare the tea in a small adjoining room, where she stored the implements of the ceremony. Among her most prized utensils were a 150-year-old black ceramic tea bowl—"So smooth to the touch," she said—and a century-old lacquered-wood *cha-ire*, or tea caddy, containing powdered green tea. Return-

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A second-story *hachijo* doubled as Sekiya's bedroom and a larger area for instructing students. "I teach tea ceremony to women and men from all walks of life," she said.





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continued from page 88

ing to the eight-tatami room, Sekiya used a bamboo ladle to scoop boiling water from an iron kettle into a bowl with a dollop of powdered tea, and then, with a bamboo whisk, she churned the emulsion to a souplike consistency. The participants would take turns sipping the tea, admiring the bowl and wiping it clean.

Sekiya had her bedroom on the second floor, where another eight-tatami room was used for tea ceremony. Aside from the two or three days a week when she taught her rituals, she treated her house like



an ordinary residence rather than a hallowed place. The tea ceremony room on the first floor became a dining area, where relatives and guests would sit on the tatami around a low-slung table. The Zen calligraphy was removed from the alcove and replaced by a more secular scroll depicting the fiery face of Danjuro, a famous 19th-century Kabuki actor. It was a surprising choice, given Danjuro's reputation for abrupt, roughhouse movements on stage. But that was just fine with Sekiya. "I like him—he has no relation to tea ceremony," she said. □

ABOVE: Each of the rear first-floor rooms opens to the garden. The *mizuya* is at left. The landscaping is original to the house. LEFT: An important element of tea ceremony is the proximity to nature.

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A Bold Redesign Invigorates the Flagship Boutique in Manhattan

Architecture and Interior Design by Peter Marino, AIA/Text by Philip Nobel/Photography by Bruce Katz





SHOPPERS DROPPING IN TO the flagship Chanel boutique on Manhattan's 57th Street can be forgiven for feeling a strange sense of déjà vu. Apart from the location, nothing remains of the boutique that has stood for years at the site, next door to Christian de Portzamparc's celebrated LVMH building and a block away from the area's ground zero for chic—I. M. Pei's prismatic stone tower for the Four Seasons Hotel. But the redesign and expansion by architect Peter Marino, completed last October, has channeled dozens of quiet cues from the brand, so lovers of Chanel will feel right at home.

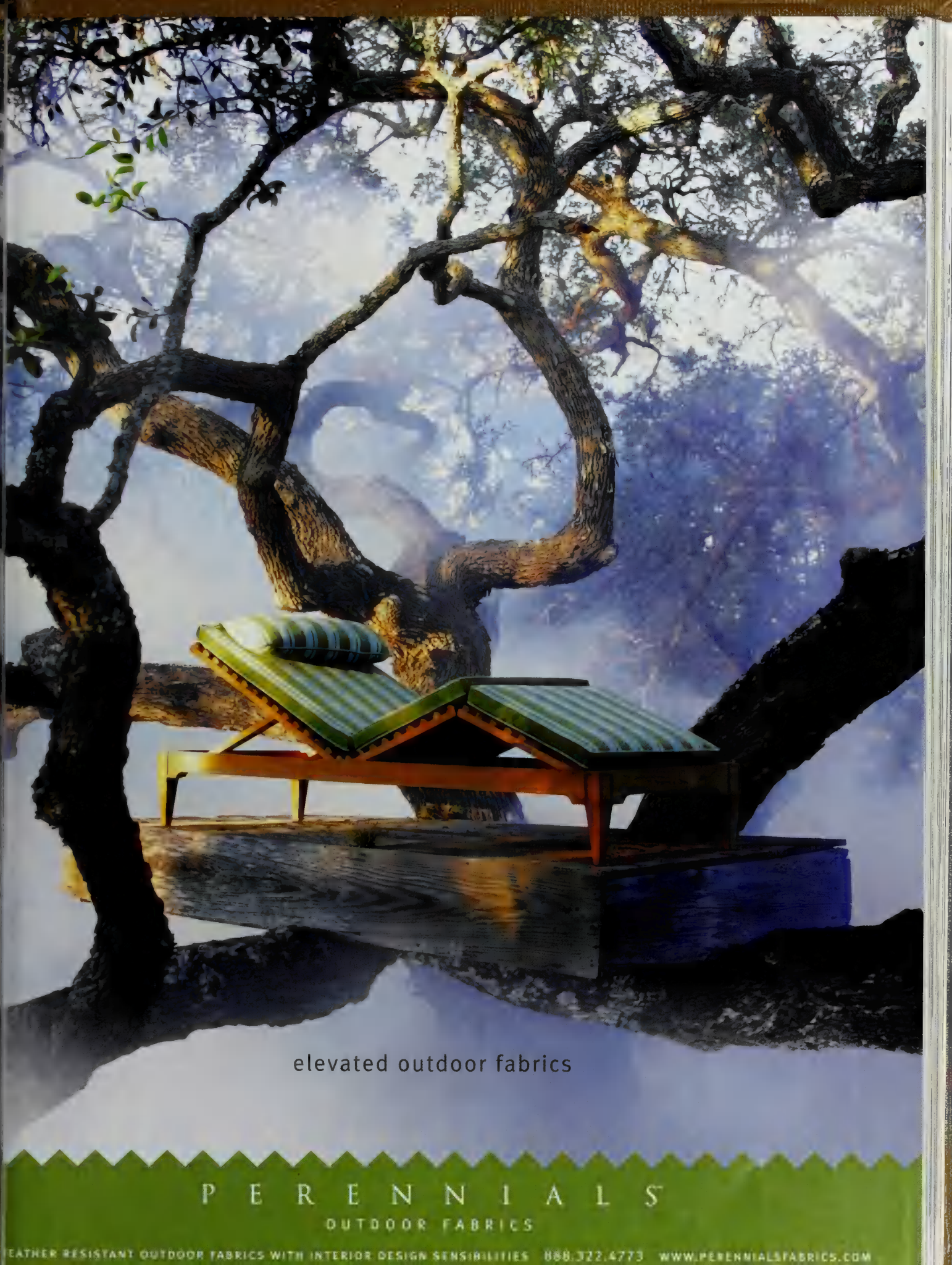
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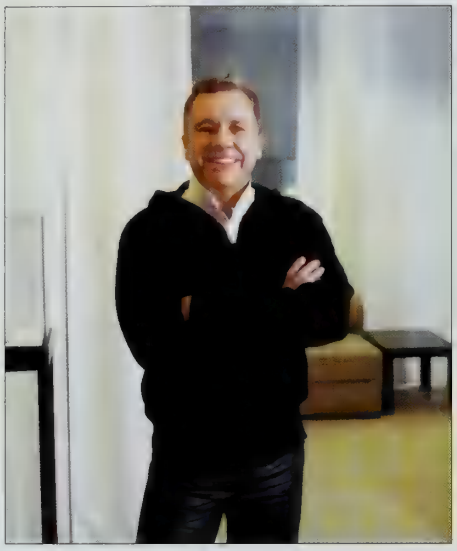


ABOVE LEFT: The entrance to Manhattan's Chanel boutique on 57th Street, designed by architect Peter Marino, echoes the modern lines of the No. 5 perfume box.

ABOVE: Accessories are displayed in a first-floor sitting area. Black carbon-fiber cloth covers the walls. LEFT: A freestanding light wall intersects the second-floor gallery.


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"The library in Chanel's apartment in Paris was the inspiration for this design," says Marino (below).



RIGHT: Steel-framed niches showcase ready-to-wear fashions, including Chanel's signature tweed suits.



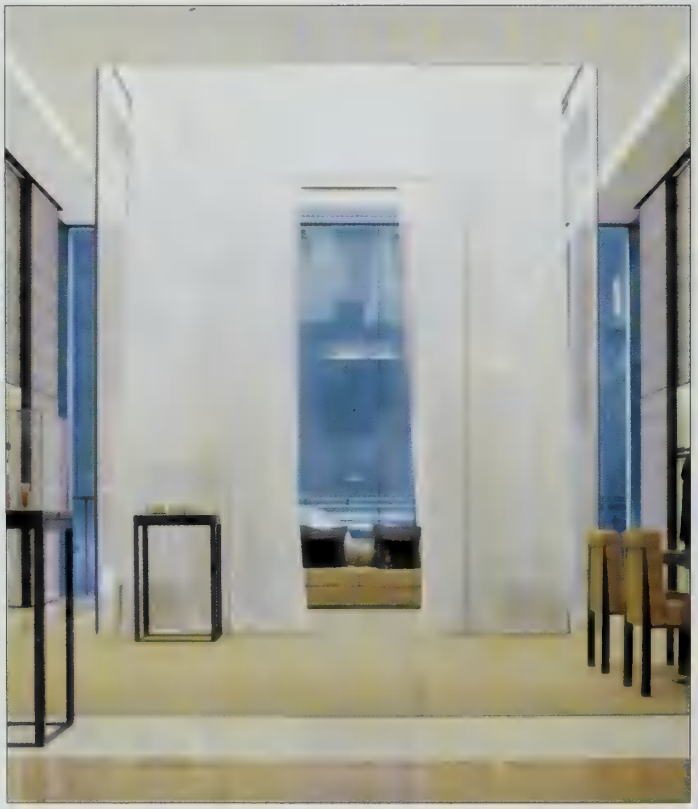
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trait in diamonds of Coco Chanel herself (by artist Vik Muniz) and myriad evocations of her signature two-tone tweed. The fine exterior is based loosely on the branding and packaging of the No. 5 perfume bottle—perhaps the world's best-recognized symbol of luxury, getting an additional kick just now from a publicity campaign surrounding the release of a short film by Baz Luhrmann starring Nicole Kidman, the new face of Chanel. The intense interior of the three-level store also tries to capture something more profound about the legendary designer: an attitude about modernism.

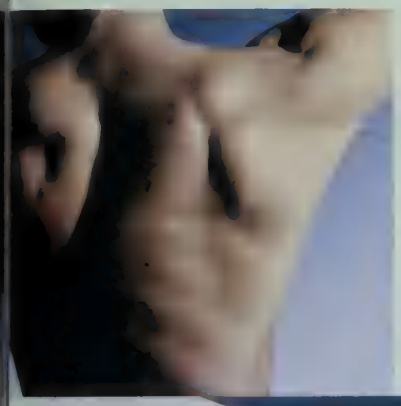
"We wanted to be modern, but that is sometimes synonymous with stark and cold," says Barbara Cirkva, Chanel's executive vice president of fashion. "But Chanel is such a feminine brand." Peter Marino also cites tempering modernist norms as a central challenge: "Our brief was to make something modern architecturally but that feels like a woman's store. That was great, because if I blew through with modernism, I could then soften it with accents—draperies or camellias." The camellias, blown up into a photographic wallcovering, decorate the elevator cab. The draperies, many of which slide to permit alterations to the sales floors, billow throughout. Varying the space to continually entice regulars was another aim of the redesign. "I think it's important to build change into a modern retail space," Marino says. "Now merchandise comes in every two weeks—it's not the old days of fashion with a fall and spring collection."

The entrance to the store is through a glass-and-steel portal modeled after the strict lines of the No. 5 box. That is the beginning of a kind of spatial narrative the architect has created in an effort to draw people up and through all three floors of the store. Shop-

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LEFT: Floor-to-ceiling sheers descend from an illuminated ceiling in the VIP salon on the top floor. "You reach the space, and there's a shaft of light coming down," says Marino.



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Design Notebook

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pers are drawn irresistibly in, past wall paneled with carbon-fiber cloth sho through with symbolic colored strings—gold in shoes, silver in costume jewelry black on black in handbags—up thre flights on the open marble stair at th back of the store (with its luxurious blac carpet insets) and then back toward day light at the highest level. Here, inevitably patrons collect in the store's holy o holies—a top-lit cube of space defined by sheer ceiling-to-floor draperies. It func tions as a sitting area, serving the chang ing rooms in the ready-to-wear section o the store, but it is meant to be read as ar inversion of the tough, metal entrance portal below. "It's like a well-written piece of music," Marino says of his se quencing. "You're transported into Cha nel nirvana. You just keep rising."

A primary inspiration for the interior was Coco Chanel's own Paris apartment particularly the library—"the chicest in the world!" Marino says—which had walls and shelves trimmed in raw black steel. But on 57th Street, technology of a fleeter sort has been drafted to the service of glamour. As it rises up to that top-floor apotheosis, the main stair wraps around a freestanding glass wall encasing thousands of white LEDs. These can be programmed in myriad ways (it is essentially a very low-res computer screen or electronic billboard), but the default settings all evoke shimmering, rippling plaids—the Chanel look meeting modernism and beyond.

Marino recognizes that architecture faces an uphill battle when it goes beyond containing fashion and tries to embody it; his recourse to the speed of light in New York is an effort to overcome the limits of his art. "It's very hard for architecture to keep up with the *unbelievable* pace of fashion," Marino says, mentioning the five-year campaign it took to realize the new store, the months of trial and error in design, the painstaking construction. "The lights reflect the two-second age of fashion. How fast is fashion now? Hello! It's overnight." □

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The interior of Bill Stubbs' house evokes the feeling of a London townhouse, handsomely outfitted in shades of white, ecru and caramel punctuated with black. The guest room, however, takes a more fanciful turn. For the space, Stubbs selected fabrics and trim from The Robert Allen Group—which includes both Beacon Hill and Robert Allen—in a rich mix of pastel silks, taffetas and embroideries against a quiet green background. "Usually, a designer finds one gorgeous fabric to set the room apart and then supports it through variations on the same theme and pattern," explains Stubbs. This was made easy by the company's broad spectrum of collections; in fact, 26 different Beacon Hill and Robert Allen textiles are incorporated into the room's décor. One show-stopper: the canopy of the four-poster bed. The hanging panels are fashioned from Beacon Hill's Renaissance Collection, a line inspired by French and Italian embroidery and appliqué. Fabric from the Beacon Hill Silk Collection is pleated to create the sunburst motif inside the top panel. Sweet dreams indeed.



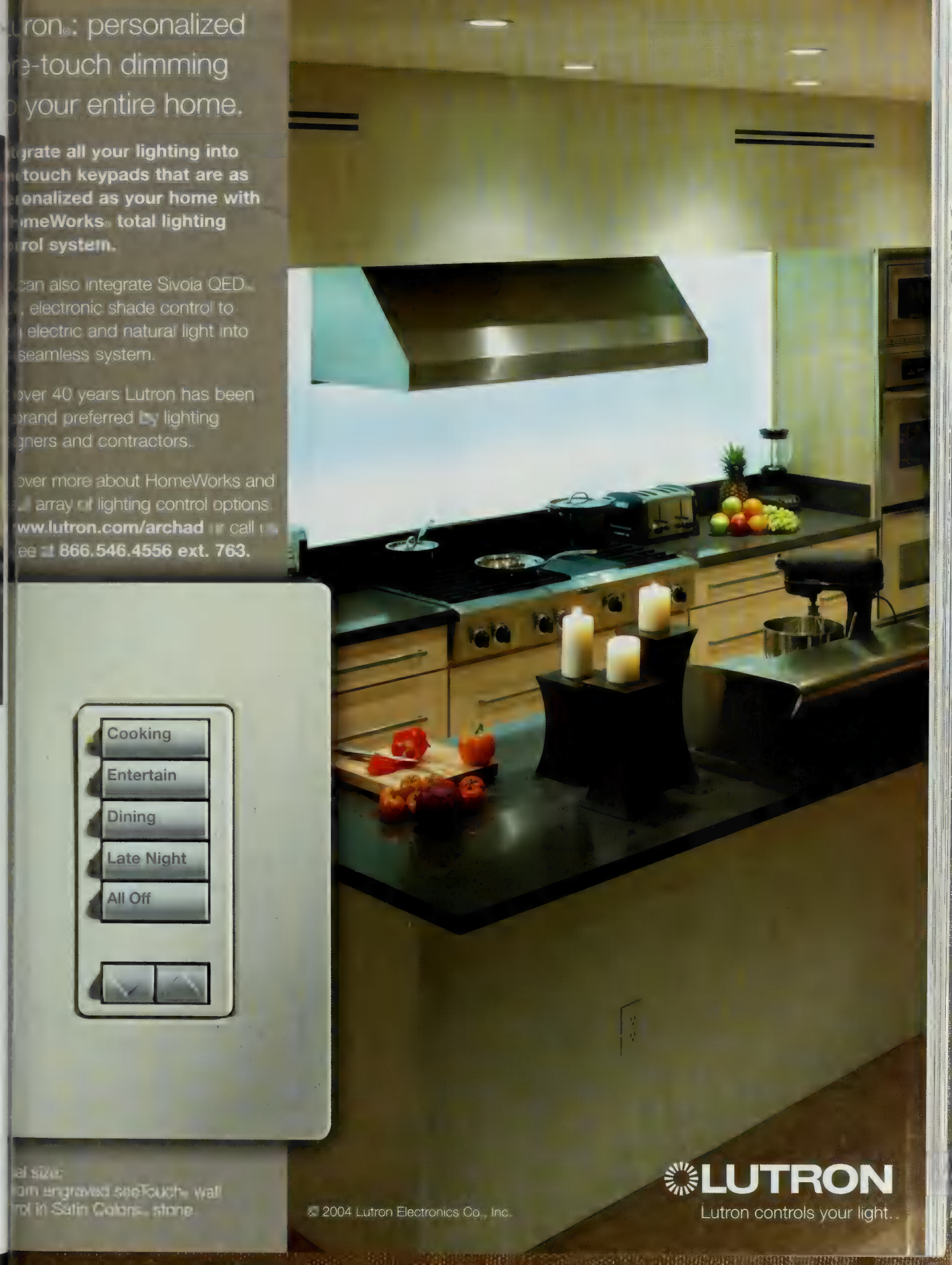
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State-of-the-art lighting controls enhance a luminous living space.

> "Lighting controls bring the interiors to life at night."

The Old World flair of designer Bill Stubbs' living room is seen, of course, in his traditional furniture and tailored fabrics, but it is the *lighting*—from backlit bookcases to meticulously positioned recessed downlights—that really makes the design shine. For help in this placement, Stubbs conferred with Michael John Smith of MJS Lighting Consultants in Houston. "Properly designed lighting creates drama while maintaining functionality, whether it be a bright setting for cleaning or one that is intimate and only reveals artwork and tabletops for after-dinner drinks," says Smith, who explains these pre-set "lighting scenes" are available at the push of a button. Stubbs chose **Lutron HomeWorks®** for this purpose, an all-encompassing system that can control the entire house's lighting needs, including monitoring and recording everyday lighting patterns. (It also imitates the same pattern while residents are away and connects to a burglar alarm to activate lights in the case of a break-in.) An all-in-one keypad in a number of colors and finishes complements any design. The impact of the lighting is most evident when the sun goes down, as Stubbs notes, "Lighting controls bring the interiors to life at night."


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I bake a good laugh.



PHOTO: ROB MUIR

the Kitchen

A place to gather and cook up a storm.

> "Sleek, cutting-edge appliances blend smoothly into the classic style."

After designing for clients from Mexico to Moscow, Bill Stubbs' vision for his own personal "dream kitchen" was that of a turn-of-the-century butler's pantry. A refined country look is achieved through pale painted cabinetry contrasted with black honed slate countertops. Sleek, cutting-edge appliances from the **Electrolux ICON**™ line "bring the room into the 21st century, but blend smoothly into the classic style," the designer explains. Selected for versatility as well as technological advantages, the Electrolux ICON™ line featured above includes a Smudge resistant™ Stainless Steel refrigerator with adjustable Spill Safe™ full depth loaded shelving; a double wall oven with Smooth Glide™ racks that slide effortlessly on ball bearings; a professional grade gas cooktop and a silent dishwasher. Sentimental touches, like the custom cabinet that houses Stubbs' cherished collection of antique bottles inherited from his grandparents, complete a room in which form meets function.

Log on to electroluxusa.com for information on the Electrolux ICON™ line seen in this kitchen.
For more details on all of the products featured in this section, visit www.ArchDigestEvents.com.

Editors Select Properties Around the World

Fire Island, Greece, Virginia, England, San Francisco…



SAN FRANCISCO

High-Rise Apartments in the Bay Area's St. Regis Hotel

Due to open this summer, the St. Regis Hotel in San Francisco, designed by Skidmore, Owings & Merrill, will offer for sale more than 100 private residences in the hotel's top 19 floors. The apartments, featuring two- and three-bedroom floor plans, will have private terraces and use of the hotel's maid, chef and spa services. The Wiseman Group created the interiors of several model units, including unit 30E (below). Each residential floor will have six units, except for the 39th and 40th floors, which will have penthouses. There is a separate entrance and lobby for St. Regis homeowners. Prices range from $1.775 million for the two-bedroom units and $3.15 million for the three-bedroom units to $10 million for the penthouses. *Call 415-979-9966.*



OXFORDSHIRE Arts and Crafts Residence on the Thames



Bolney Court, built in 1910, is situated on over 11 acres fronting the Thames in Oxfordshire, England. It was renovated in 1993. Flagstone terraces surround the structure, which has a drawing room with a beam ceiling, parquetry floors and a stone fireplace. The master suite has two dressing rooms and overlooks the river. In addition, there is a pool, a tennis court and a two-bedroom lodge. $14 million. *Call 44-20-7629-8171.*

continued on page 110



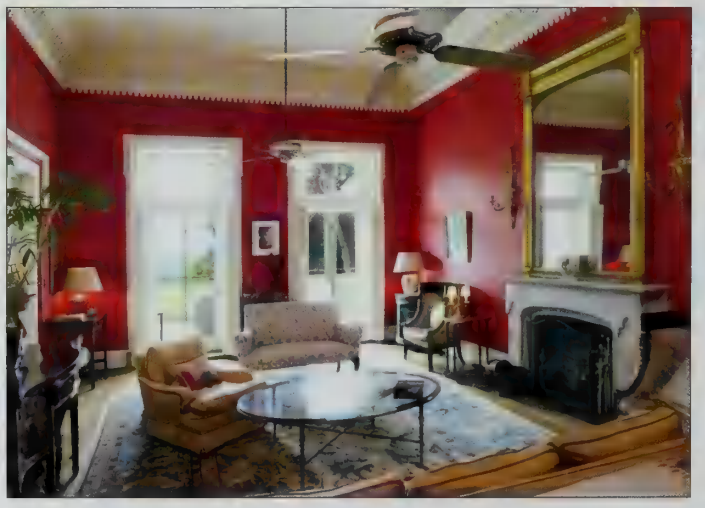
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VIRGINIA A Plantation Estate, Owned by the Bruce Family Since the Early 1800s

Listed on the National Register of Historic Places, Staunton Hill is a circa 1848 estate of more than 270 acres in Brookneal, Virginia. The property, then 600 acres, was purchased in 1803 by a tobacco planter named James Bruce. Nearly 50 years later architect John Evans Johnson built the house, which faces the Staunton River. In the 1930s New York–based architect William Adams Delano gave the house a complete overhaul by bringing the kitchen inside, as well as turning the master bedroom into the dining room. Staunton Hill has remained in the Bruce family, except for a short time in the 1920s, and was a residence of former ambassador David K. E. Bruce and his wife, Evangeline. By 1974 their son David S. Bruce and his family were living in Staunton Hill full time. The 15,000-square-foot house has an entrance hall with a double stair and a marble-tiled floor, and there are carved marble mantels and high ceilings throughout. Nearly floor-to-ceiling windows and an original fireplace characterize the sitting room (below). There are 12 bedrooms in the main house, each with a bath. The master suite has a sitting room and a view of the boxwood garden. An indoor racquetball court, a tennis court, a smokehouse and a pool are also on the property, along with five cottages and a conference center with three suites. $4.895 million. *Call 202-364-7107.*





ABOVE: The front façade of Staunton Hill's main house, which was constructed in 1848.

continued on page 11



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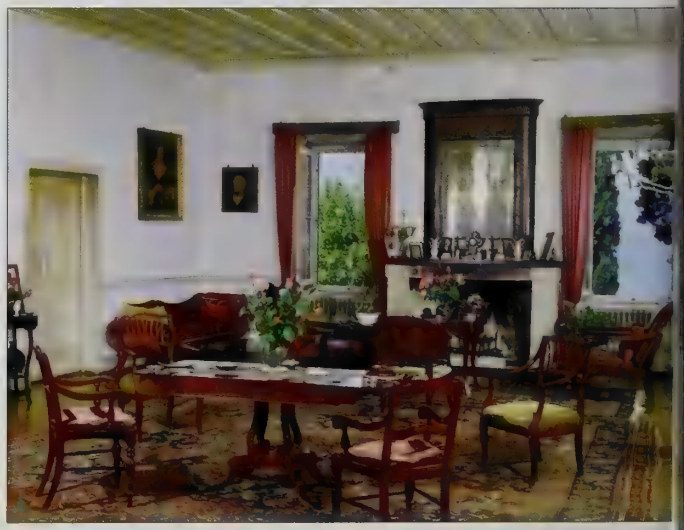
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Venerable Seaside Structure on an Island in Greece



During the years of 1386 to 1797, the Greek island of Corfu, which is situated between Greece and Italy, was protected by noblemen from Venice, who kept large estates there. One of the few remaining examples of this period is an eight-bedroom structure that rests directly on the seashore (above). Old stone walls and a circle of cypress and palm trees surround the house, and there are walled gardens with fruit trees and rosebushes. A small church is also on the property. The 10,700-square-foot main house has a formal dining room and a large salon (below) with high ceilings and views of the water. An olive press, stables and agricultural outbuildings could be converte into living spaces. $6.1 million. *Call 30-210-364-3112.*



continued on page 1

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Designer Michael Schaible's New York Retreat

The Fire Island summer residence of interior designer Michael Schaible is only 20 minutes from Manhattan by seaplane (AD, May 1993). Recently renovated, the 2,000-square-foot house is nestled on a secluded and wooded plot that is a two-minute walk to the beach. The kitchen and living and dining rooms are in an open area that has a wood-burning fireplace and leads to an atrium and to the pool, which is surrounded by a cedar deck, custom chaises and a loggia topped by a white canvas awning (left). A high fence ensures privacy. Each of the four bedrooms has a bath and a private entrance; two of them open to garden decks. $1.175 million.
Call 631-597-6900. □



Left:

HENRY MORET
(1856–1913)
La Côte Bretonne,
oil on canvas,
21 3/8 × 25 3/4 inches,
signed

Right:

DANIEL RIDGWAY KNIGHT
(1839–1924)
Chrysanthemums,
oil on canvas,
21 7/8 × 18 1/4 inches,
signed and inscribed
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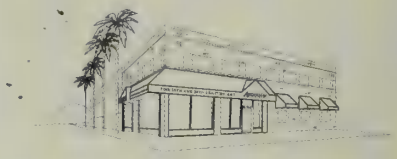
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La Pergola, oil on canvas, 26 x 38 inches, signed lower left: *Henri Martin*

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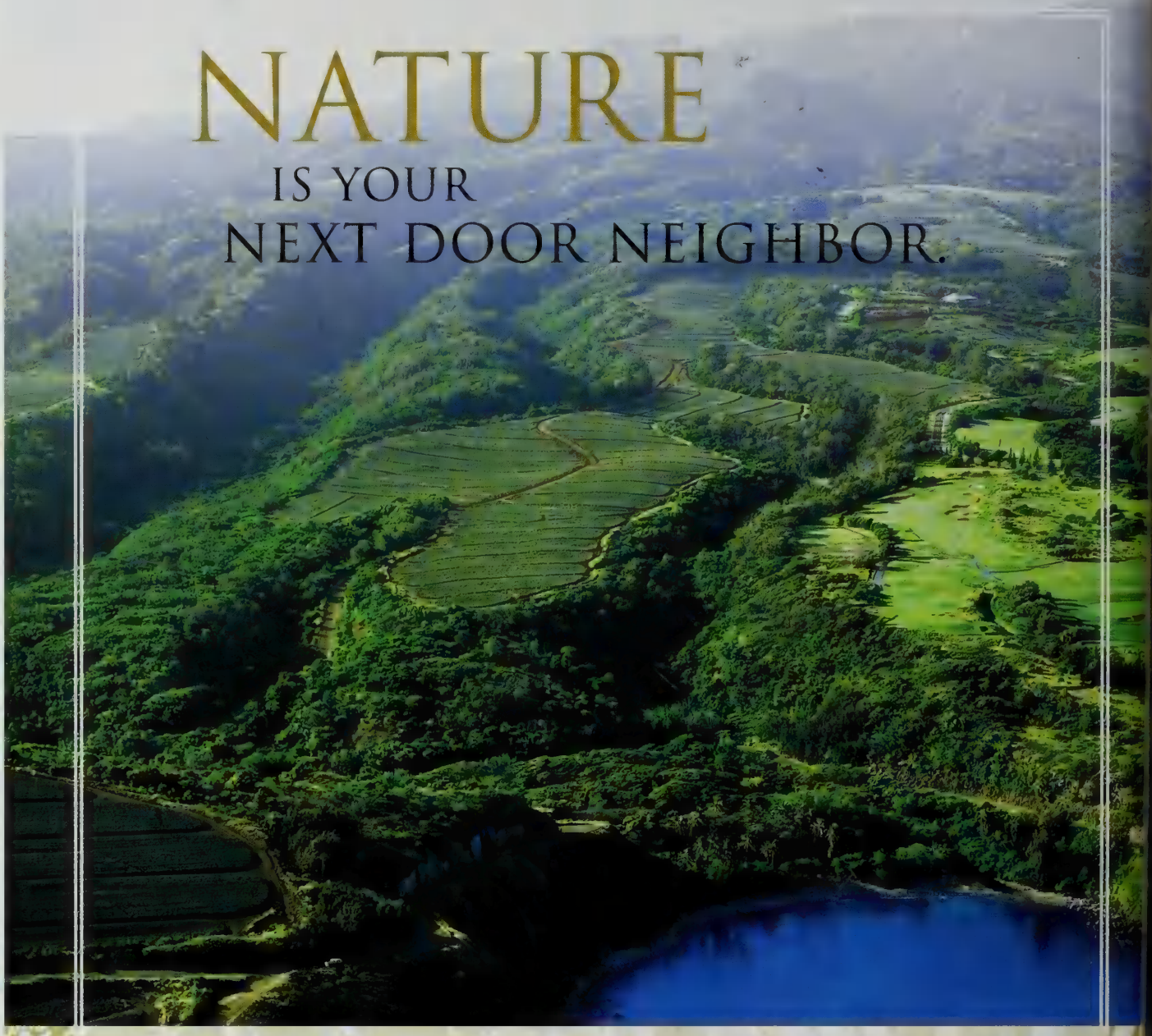
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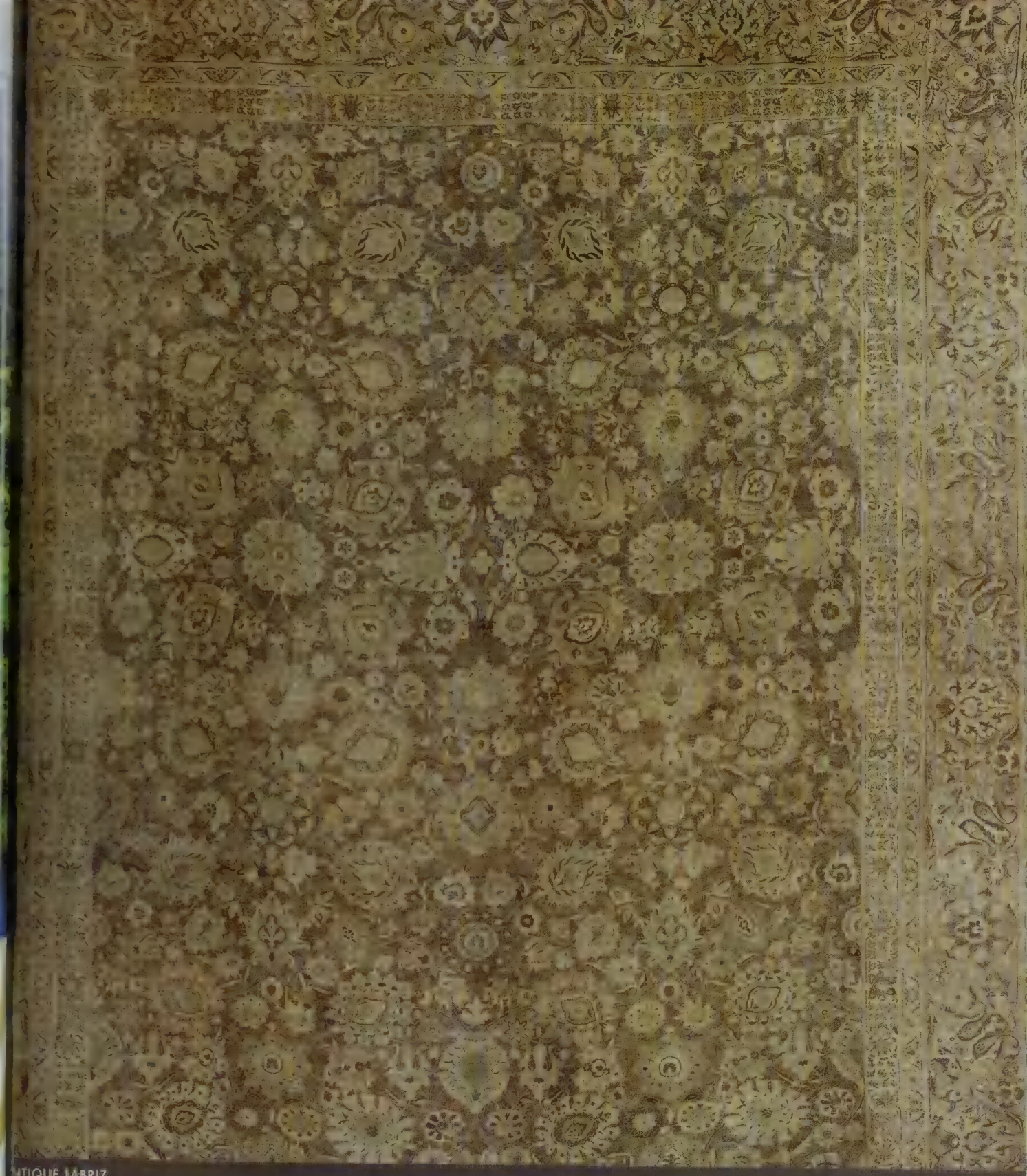


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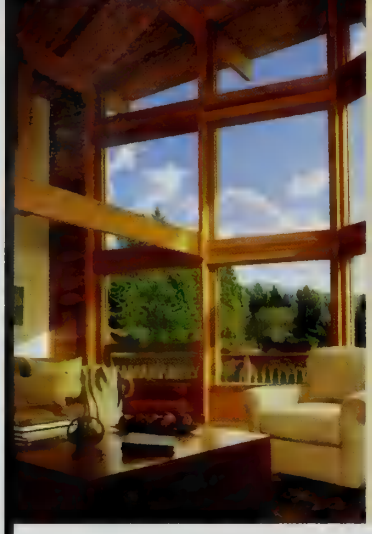
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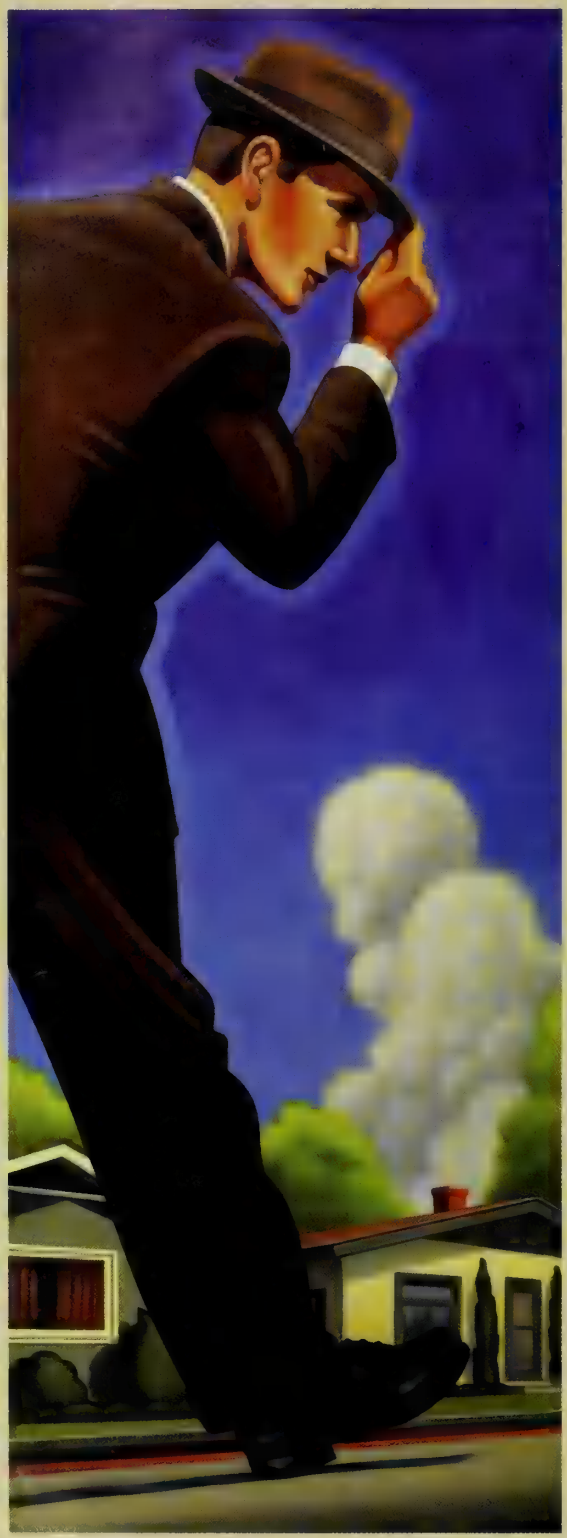
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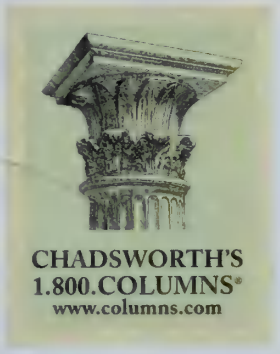
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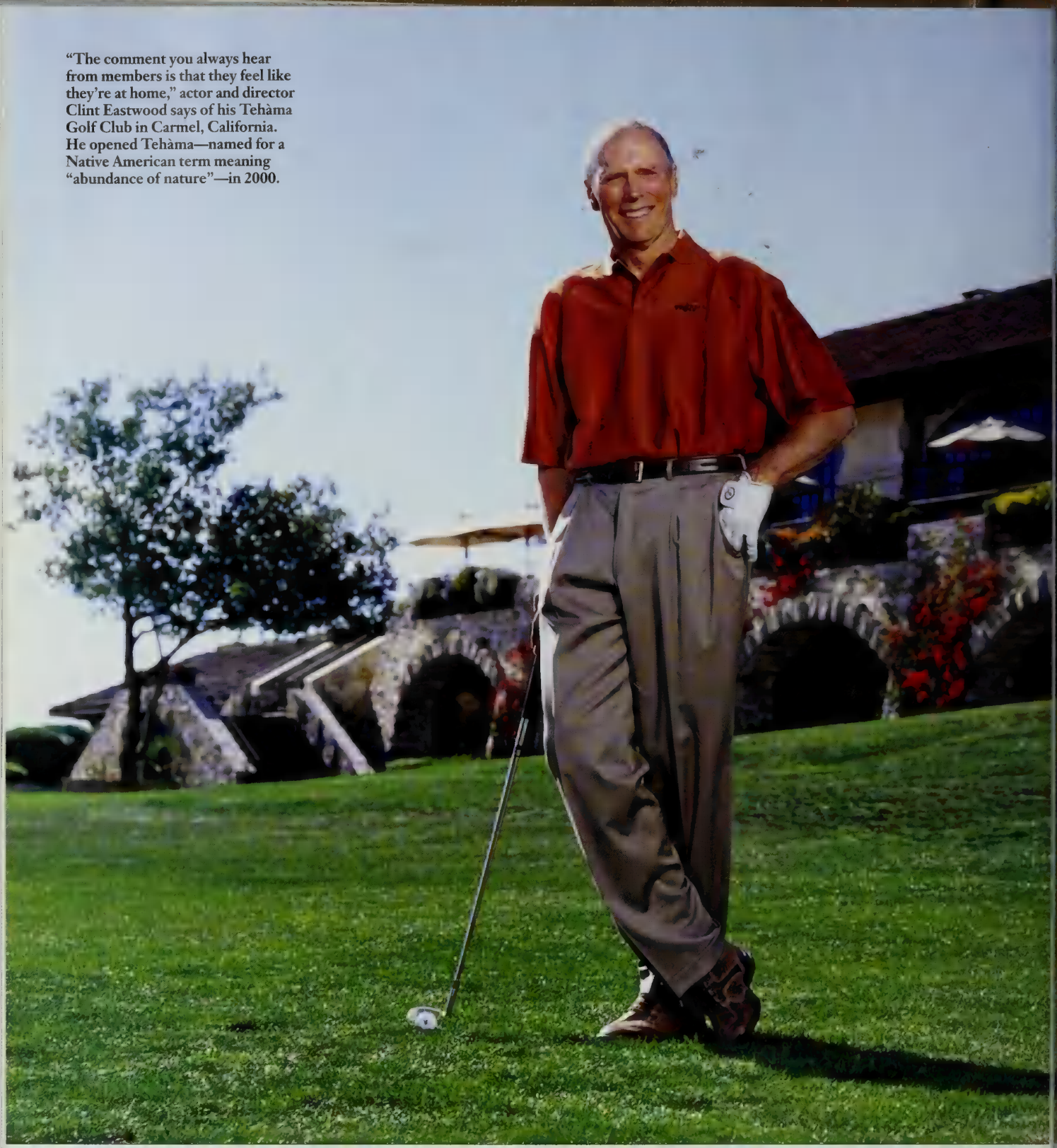
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CATALOGSOFNOTE

To participate in the September 2005 **CATALOGS OF NOTE** section, call John Pagano of GLM Communications at 212-929-1300.



"The comment you always hear from members is that they feel like they're at home," actor and director Clint Eastwood says of his Tehàma Golf Club in Carmel, California. He opened Tehàma—named for a Native American term meaning "abundance of nature"—in 2000.

Clint Eastwood's Tehàma

THE ACTOR'S LUXURIOUS GOLF CLUB IN CARMEL, CALIFORNIA

Architecture by Alan Williams/Interior Design by Alan Williams and Henry Bumstead
Text by Nancy Collins/Photography by Scott Frances/Portraits by Theo Westenberger

Clint Eastwood is a man of few words, but lots of acres—most notably the spectacular 2,000 rising high over the Monterey Peninsula in Carmel, California. "When I was drafted during the Korean War, I ended up at Fort Ord," recalls Eastwood. "I was broke and had only an afternoon off, so I went down to Carmel. The air was clean and brisk, the sand white and beautiful, the people very hospitable. I thought, If I ever figure out how to make a living, I'd love to come and live here."

As the world knows, he managed to pull off both—make a buck or two in the movie business and go back to Carmel, whose residents returned the compliment by electing him mayor in 1986. It took a bit longer—until 1998—for the iconic actor-director to bring to his cherished spot in the universe another of his great passions—golf—to build, as it were, A Club of His Own. "I started caddying at 13 and knew I could carry clubs but never thought I'd swing one," he chuckles. When that spirit-



ABOVE: Hole four of the 18-hole course laid out by Texas architect Jay Morrish. RIGHT: The dining terrace of the Spanish-style clubhouse, conceived by architect Alan Williams. The compound includes a pro shop, restaurant, saloon, ballroom, courtyard and four suites.


TEHAMA



"Dina and I love it here, as do my kids, who love to come up and hang out," says Eastwood (left, at the courtyard fountain with his wife). "We decided we needed a big fountain for Tehàma—one that people could mosey around while having a glass of champagne outside."

OPPOSITE AND BELOW: Williams, who guided the renovation of Eastwood's Mission Ranch (see *Architectural Digest*, July 1993), furnished the saloon. "They used to mine Carmel stone on this land," says the actor. "We began mining again and storing it to use on this building."

changing moment miraculously occurred at 21, it inaugurated a lifelong obsession, leading to the creation of the Tehàma Golf Club, a glorious marriage of the best that game—and land—have to offer.

Nestled atop a stretch of gorgeous land with breathtaking panoramas, including the Santa Lucia mountains as well as a rush of raw coastline beauty stretching from Monterey to Santa Cruz, Tehàma (pronounced te-HAY-ma) comprises not only an exciting 18-hole, laced-in-the-hilltops course but an elegant 18,000-square-foot Spanish-style clubhouse incorporating a bar, restaurant, ballroom and four suites. "It was a wonderful site," says Eastwood, whose enthusiasm is shared by his vivacious wife, Dina, and their beautiful eight-year-old daughter, Morgan. "All we had to do was not ruin it. It's like a good movie script: 'It's great; don't let's screw it up.'" He pauses. "A lot of people buy stuff for investments. I only buy something I really love. I figure if I love it, I'll always take care of it." As indeed he has—for himself and others. Though Tehàma's invitation-only membership is limited to 300, there are also lots available to anyone "wishing to build his dream home"—owner included, who plans on building "my own place up there."

When it came to his dream clubhouse, Eastwood looked no further than his own 1928 hacienda-style home. "I said to my architect, Alan Williams, 'How about something like this, only set up as a club?' I wanted it to be nice and roomy but intimate. It was important that people feel it was like their home." "Clint wanted something classic but not prototypical," says Williams. "It could have been built 150 years ago"—but with the added attraction of underground parking. "When you fly over," says Eastwood of Williams's brain-





"It was a wonderful site. All we had to do was not ruin it. It's like a good movie script: 'It's great; don't let's screw it up.'"

child, "you don't see cars all over the place. The panorama feels more 'naturey' because it doesn't look like a wrecking yard."

True to its Native American name, Tehàma—or "abundance of nature"—the clubhouse exudes the same kind of long, lanky calm as its owner, a serenity only heightened by its breathtaking vistas.

For Tehàma's interiors, meanwhile, Eastwood turned to the same gang of artisans who, over the years, have brought audiences his movies—the furniture makers, painters, prop specialists—all housed at Warner Bros. Studios and overseen by Henry Bumstead, Eastwood's renowned art director of choice since 1992's *Unforgiven*. "I showed Bummy the plans and said, 'What do you think?'" he says. "The architects did a great job, but Bummy shines because he's a movie guy with very good taste who's great with details. He just seems to spot things. I don't know



Eastwood, mindful of using the land's natural resources, arranged for a portion of the resort's power to come from discreetly placed solar panels. THESE PAGES: In keeping with the clubhouse's rustic theme, the dining room has a beam ceiling and weathered leather chairs.

how to explain it other than you just trust him." Not surprisingly, the two were in sync. "Clint trusts me 100 percent," adds Bumstead. "And we both wanted to keep the rooms warm and friendly but manly.

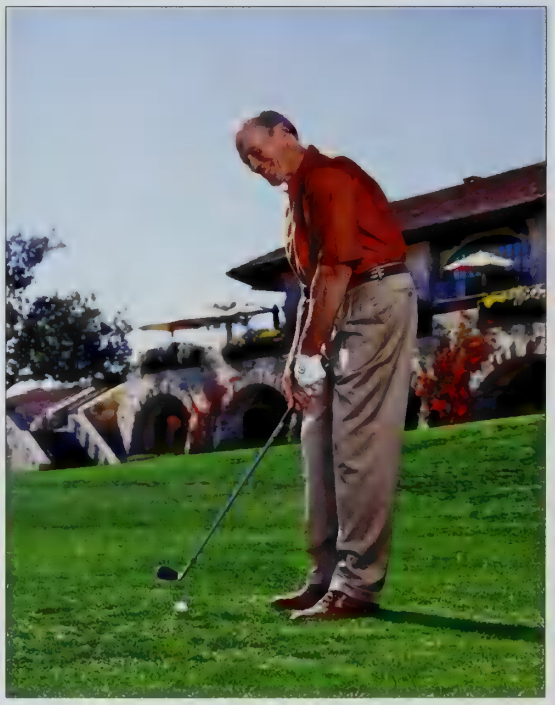
"Working with Clint is like the old studio system where you knew everybody," continues the 89-year-old two-time Oscar winner. "You don't make a film for a couple years, but when you do, all the same people—the cameraman, wardrobe girl—are there. It's like a family. Clint likes people around him he knows."

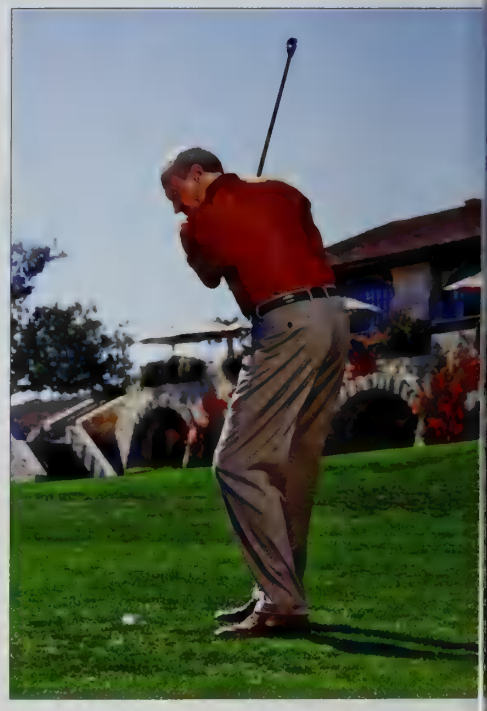
And clearly trusts, as he did from the first time the two men worked together as director and designer on the western town in 1973's *High Plains Drifter*. "We staked out the location in a day, then Bummy asked, 'At what point during construction would you like to come back?' I said, 'When it's done—with the camera.' He laughed, then fainted. 'Here,' I said. 'Send pictures along the way if you want, but you've got a good reputation.' So it was all built before I saw it. If you have to micromanage people, you're paying them unnecessarily... might as well do it yourself. I get good people, and they do it."

Eastwood's main concern was "making the place look like it's been there a long time"—a Bumstead specialty, as it turns out. "I'm a stickler for aging," says the art director. "I paint, then glaze, the walls, for

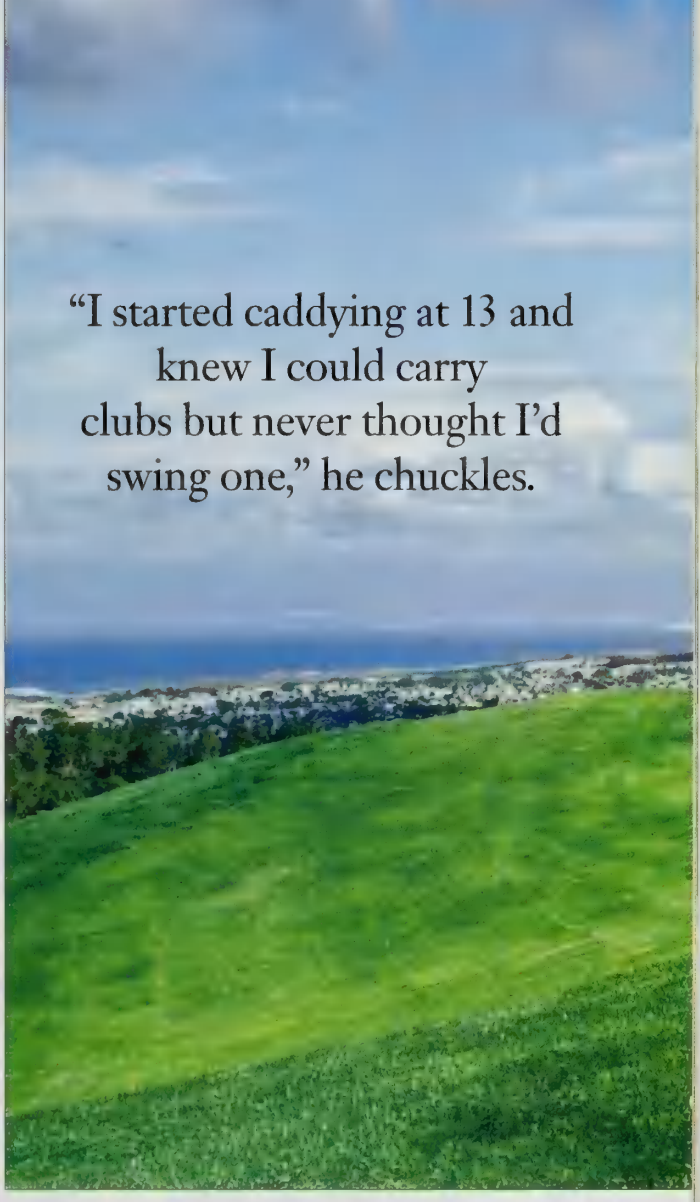
ABOVE: One of Tehàma's suites, which were outfitted by Eastwood's longtime art director, Henry Bumstead, and a crew from Warner Bros. Williams gave the suites fireplaces and private patios overlooking the grounds. "It was a true team effort," remarks the architect.

OPPOSITE ABOVE: Set on over 2,000 acres, the club has sweeping views of Monterey Bay. "We keep the membership at about 300, though there's no rule on it," says Eastwood (right and beyond, perfecting his swing). "The idea was that it's never too crowded and always pleasant."

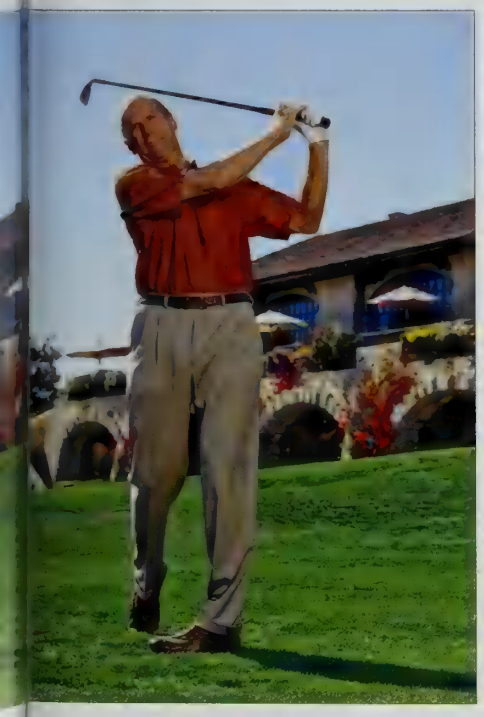








"I started caddying at 13 and knew I could carry clubs but never thought I'd swing one," he chuckles.



a beautiful patina. When I paint, I leave what I call little 'holidays,' or crevices, so that when you glaze it over, the paint sticks, making it look uneven and older."

That accomplished, Bumstead teamed up with Williams and his partner Michael Waxer to flesh out the hacienda. "Henry and I had a great time," says Williams, pointing especially to "The Bumstead Bar," as it's affectionately dubbed by the owner. "We did the countertops and table bases," says Williams, "while Henry, who designed the bar, took care of the leather, tabletops, cabinetry and woodwork"—all in pecan wood because, says Williams, "it's got such interesting character. It's like Clint's movies: non-perfect, nothing pretentious about it."

Though Clint Eastwood is hardly a man known for riotous outbursts of emotion, when it comes to Tehàma and its realization, joy is evident, even in this most subtle of men. "It was very exciting to see it all happen, to see it all there," he says. "And then to have people want to join and enjoy it…."

As for Henry Bumstead, whose work, though immortalized on film, inevitably gets torn down when the director yells that final "Cut," it was his unique pleasure to create something meant to endure for decades—like the art director himself. "Without Clint Eastwood," admits Bumstead, simultaneously gearing up for his 90th birthday as well as his next Eastwood film, "I would never have worked this long. On films, I try to keep the set neutral, letting color come out in the costumes and set dressing. Sets should look like the people who live there."

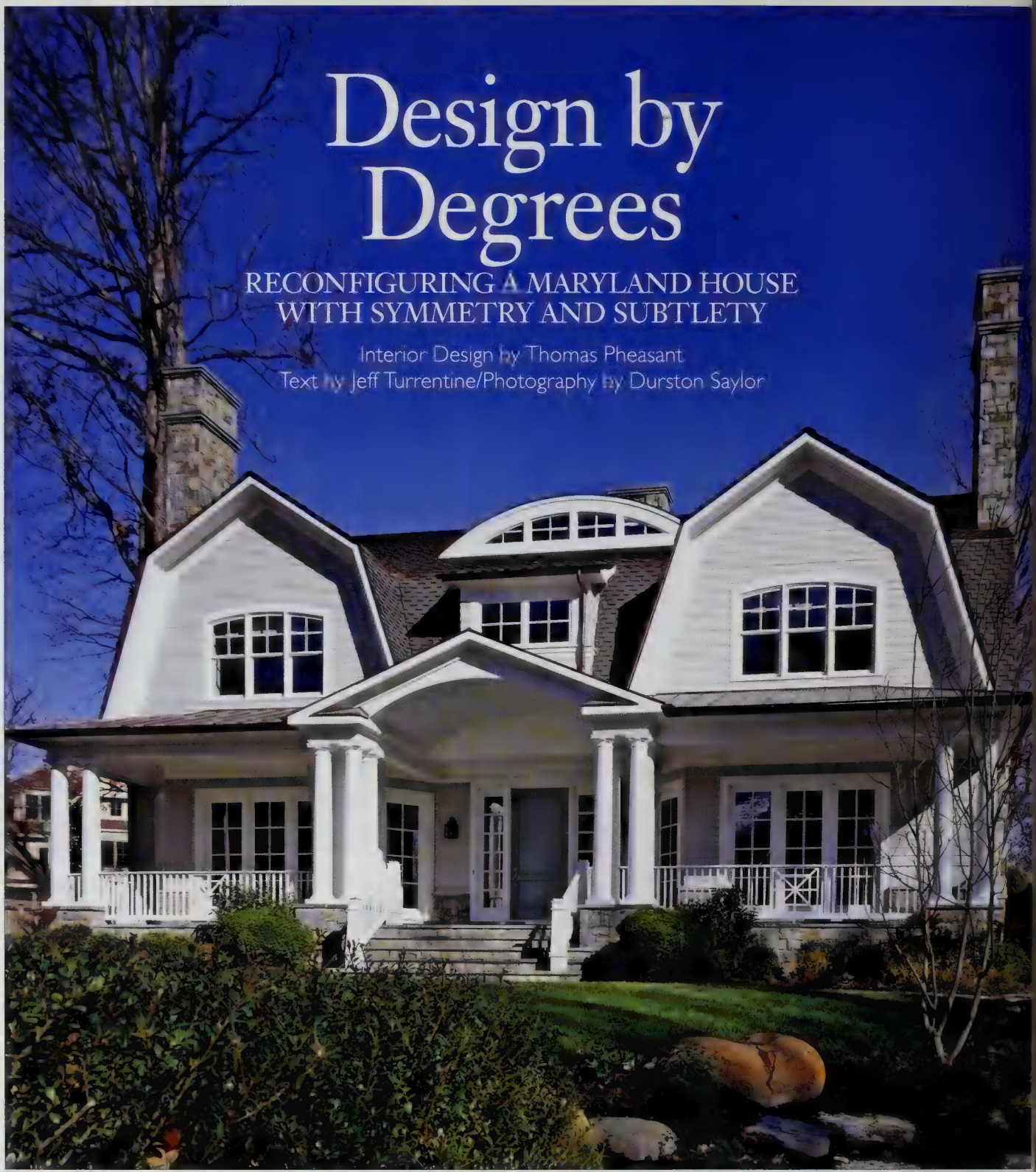
As does the warm, charming, original, detail-perfect Tehàma. So is there anything Bumstead might change on this most lasting of projects?

"I've never known of any retakes," he laughs, "on a Clint Eastwood picture." □

Design by Degrees

RECONFIGURING A MARYLAND HOUSE WITH SYMMETRY AND SUBTLETY

Interior Design by Thomas Pheasant
Text by Jeff Turrentine/Photography by Durston Saylor



In the many spectacular interiors he's created, Thomas Pheasant has already contributed graciously to posterity. But the Washington, D.C.–based designer can now also claim to have left a very different kind of legacy, in the form of a six-year-old Maryland boy's discovery of classical order.

The precocious boy's parents, clients of Pheasant's, note that shortly after they moved into their finished house, their son's art teacher began to comment on the changed quality of his class projects. "She told us that he drew things differently from the other kids," says the boy's mother. "Suddenly all of his drawings were symmetrical. He really began to organize his ideas and to think about

ABOVE: "We enhanced the cottagey feeling of the house," interior designer Thomas Pheasant says of his clients' residence in Bethesda, Maryland. OPPOSITE: "The one thing they specifically asked for was to have the warmth of a fireplace in the entrance hall." Elizabeth Eakins rug.




LEQUEU
PASSAGE



"I de-formalized the classicism and made it fresh in the living room and elsewhere." Console, David Duncan Antiques. Karl Kemp & Assoc. chest. Bernd Goeckler Antiques lamps and stoneware vase. Ottoman, John Boone. Larsen wallcovering. Stark sisal; Elizabeth Eakins runner.



where everything was supposed to go."

The basic elements of Pheasant's unique brand of classicism—balance, symmetry, harmony—constitute a universal grammar of design that began with the builder of the Parthenon. Though it's been broken and restarted numerous times, a line connects that ancient Greek architect with this little boy, a line that also happens to run through Brunelleschi, Palladio, Robert Adam, Stanford White and Pheasant himself. Though times and tastes necessarily change, the bedrock of classicism still makes for a solid foundation.

Pheasant's clients, a developer and his lawyer wife, were searching, in her words, for a "calm, peaceful" house in which to raise their two young children. After buying land near the small but bustling center of Bethesda, Maryland, an upscale Washington suburb, the couple tore down the original house and commissioned an architect to build them a new one. The result was close to what they wanted, but it wasn't quite perfect. They knew that the next and final step was to hire the right designer, someone with a strong architectur-



ABOVE: "The hand-embroidered leaves on the chairs bring the outside into the dining room and lighten the tone of the space in a fun way," Pheasant points out. "Little touches matter." Art Déco painted consoles with stone tops flank the French doors. Stark sisal.

"I guess we wanted more of an old-fashioned house, rather than an open plan, and Tom understood. He agreed that it should be a house that revealed itself a little more slowly."

al sense who could reconfigure the interiors and make them into the serene space that matched their vision.

As is so often the case, the right person was hiding in plain sight. The clients and Pheasant had once belonged to the same gym; the husband had even worked out with the designer on a number of occasions. During the couple's search, the wife kept running across published examples of Pheasant's work and admiring it, without realizing that she had actually met him many years before.

The light bulb finally went on; the couple and the designer reconnected. And once he took on the job, Pheasant braced himself for a very different kind of workout—one that would require him to reconstruct the house from the inside out, according to an entirely new program.

Rare is the designer who is asked to make an open space less so, but that was an important part of Pheasant's original brief. "I guess we wanted more of an old-fashioned house, rather than an open plan, and Tom understood what we meant," says the wife. "He agreed that it should be a house that revealed itself a little more slowly, so that you didn't just walk in and see everything all at once."

Guided, perhaps, by the ghost of Brunelleschi—the father of Renaissance perspective—Pheasant imagined the en-

BELOW: "The couple have two small children, so there's a younger spirit in the house. Blues, greens and stone colors keep things calm and comfortable in the family room." The silver-gelatin prints are by Colby Caldwell. George Smith sofas. Thomas Pheasant for Baker tufted club chairs.



Pheasant has combined carefully chosen pieces with many of his own design.





ABOVE: "The pine-paneled library is the wife's retreat, her private place. I laid it out as simply as possible." George Smith sofa. Thomas Pheasant for Baker floor lamp. Glant sofa and drapery velvet. Sage chair fabric from Henry Calvin. Larsen open-arm chair fabric.

RIGHT: "Most people want their master bedrooms to be bigger; we actually made this one smaller to create coziness." Art Déco crystal lamp bases, Julia Gray. Bernd Goeckler alabaster hanging lamp. Brunschwig & Fils plaid. Settee fabric, Manuel Canovas. Duralee wallcovering.

trance hall as a point of convergence for the distinct energies of several rooms, each represented by a portal. He drove home the idea by creating a strong vertical axis out of a perfectly centered birch pedestal table of his own design, above which hangs a sleek bronze lantern decorated with tiny colored-glass tiles, instantly identifiable as one of Pheasant's custom pieces. The space is now not only beautiful and functional but also pleasantly suspenseful—you know that there's something behind all this gorgeous millwork, but you can't quite tell what it is.

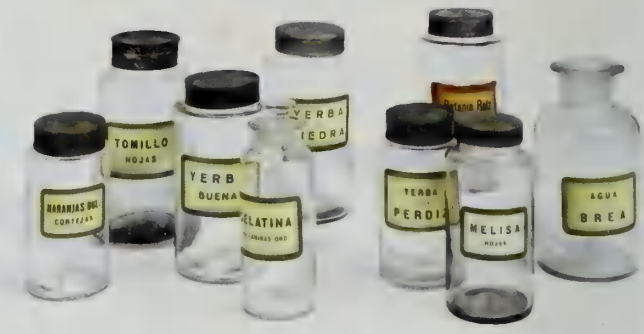
The staircase, which once asserted itself a little overpoweringly, is now invisible from the front door, having been forced into retreat by Pheasant's mandate for quietude. To experience the dining room on the left, the living room on the right or the family room up ahead, a visi-

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nishings update classic forms with modern flair, gently pushing the envelope.









Argentine apothecary jars and an early-1900s Thonet folding chair from Studio Encanto

Haute Country

A 1920s produce warehouse in Tucson, Arizona, is now **Studio Encanto**, a showroom for **Christy Martin**'s handpicked collection of furniture and home accessories from around the world (top). The tables are invitingly set, and the beds are comfortably made, inspiring visitors with many real-life possibilities. "I mix old and new, and everything seems to go together," says Martin. "It's a modern romantic style that works well for the houses—and most are on ranches—in this part of the country."

Studio Encanto, 300 S. Park Ave., Tucson, AZ 85719
520-624-1133; www.studioencanto.com

continued on page 152



Travers & Company

D'*Arlande*, from Travers & Company (212-888-7900), is a French floral design reminiscent of late-18th-century styles. The moiré fabric has a pattern of flowers and vines against a white background, with small sprigs and zigzags on a colored stripe that comes in yellow, beige or blue.

Architectural Redesign by Ferguson & Shamamian
Interior Design by Michael S. Smith
Text by Steven M. L. Aronson/Photography by Scott Frances

Malibu Beach Memoirs

EAST COAST COMFORTS FOR A 1930S HOUSE ON THE WATER





The Malibu Colony is famous—one might safely say fabled—as the playground of movie stars and moguls, in bygone times attracting the likes of Clara Bow, Gary Cooper, Gloria Swanson, Jack L. Warner and even F. Scott Fitzgerald (recalling the motto *Honi soit qui mal y pense*—"Evil be to him who thinks evil"—the author of *The Great Gatsby* contemplated the Malibu beach shack he shared with Sheilah Graham and quipped, "*Honi soit qui Malibu*"). "There's an awful lot of legend in the Colony," confirms film producer Donna Arkoff Roth, who owns one of the early houses.

"That's *house*, as opposed to cottage or bungalow—*house*, as in properly proportioned rooms," Roth's longtime decorator, Los Angeles–based Michael S. Smith, proprietorially points out. The edifice in question is a five-bedroom stucco-and-wood mock Tudor put up around 1930 that, in its owner's words, "faces the ocean in a big, big way—it's on what my kids call a wave beach." A wave beach, moreover, whose waves turn out to be celebrated the world over for having an exceptionally well-shaped curl.

If not urban legend, then shore lore has it that Roth's house was built and tenanted by the man who came up with "I'm on the Crest of a Wave," as well as "California, Here I Come" and "The Best Things in Life Are Free"—the great Tin Pan Alley songwriter, Al Jolson protégé, and Broadway and Hollywood producer Buddy DeSylva. "He evidently had his music room in what's now a little curtained alcove in my living room," she says, "and the walls were all covered with his sheet music.

ABOVE LEFT: "It's a 1930s ideal of a Malibu beach house," Michael S. Smith says of the residence he designed for film producer Donna Arkoff Roth in California's Malibu Colony. ABOVE: Smith arranged a circa 1750 English chest of drawers in the entrance hall.

OPPOSITE: Nautical paintings—including a 19th-century oil of a burial at sea—hang in the living room. "I was inspired by *The Ghost and Mrs. Muir*," says Smith, referring to the 1947 film in which Gene Tierney's seaside cottage is haunted by the ghost of a sea captain.





ABOVE: **"I like beach houses to have layering and depth, not the white-on-white look often associated with them," notes Smith (below), who opted for a colorful, casual mix of furnishings and fabrics. Cowtan & Tout check by Michael S. Smith. Colefax and Fowler drapery chintz.**



My father, who loved this house beyond the beyond, loved the story of Buddy living here." (The father in question, Samuel Z. Arkoff, was something of a Hollywood legend himself, producing more than 100 movies, including such beach-party sagas as *How to Stuff a Wild Bikini*, such monster flicks as *I Was a Teenage Werewolf*, and such Edgar Allan Poe adaptations as *Murders in the Rue Morgue*. "I have a horror background," Roth laughs.)

The beach house had been renovated a number of times over the years and had ended up fancy—"a Beverly Hills version of a house by the sea," says Smith with a smidgen of distaste. The first call he made after his client bought the place was to bring in New York–based architect Oscar Shamamian to renovate the kitchen and baths, add millwork, put in reclaimed-chestnut floors and replace the four cast-cement fireplaces ("They were too modern, too big, and felt really cold," Roth recalls) with old wooden ones. Elevating as well as restoring as he went along, Shamamian nevertheless artfully left the original Dutch doors and leaded windows and kept what Smith describes as the house's "slightly off-center center-hall plan," since "Donna loves sort of rambling New Englandy farmhouses."

Roth wanted everything flexible, comfortable and relaxed. One of the reasons she has always used Smith, she maintains, is that he implicitly understands how families function. "He's very realistic—he doesn't try to set you up in a situation you can't keep up," she says. "His interiors, aside from being kind of impossibly beautiful, really



Architect Oscar Shamamian, of Ferguson & Shamamian, renovated the house, adding architectural detailing and reclaimed-chestnut floors. THIS PAGE: An alcove in the dining room displays ceramic bowls. Chair print, Cowtan & Tout by Michael S. Smith. Pillow stripe, Bennison.



ABOVE: A sunroom—known in Malibu Colony as a teahouse—serves as the family room. "During the summer it's the hub of the house." Bennison sofa fabric. Chelsea Editions Roman shade ticking.

OPPOSITE: A fireplace occupies one end of the family room. "The big secret in Malibu is that it's cold at night," Smith comments. Antique hooked rug from Laura Fisher. Sofa fabric from Bennison.




A lot of the art that Smith and
Roth collected for the house sounds
the ancient note of the ocean.



work; he allows for real life to happen in them."

In the 20-by-40-foot living room, the palette is blue and burnt red—warm and rich. "The thing about Malibu," Smith explains, "is it's foggy a lot, it can be chilly, and Donna tends to use her beach house all year round, so it was about making a place that wouldn't only be great in the blazing sun of August but that would be pretty in all seasons." A lot of the art that they collected for the house sounds the ancient note of the ocean—hanging over the Federal mantel is a big early-19th-century painting that majestically depicts a burial at sea. The 18th-century Dutch secretary in the corner is "a fascinating piece," Roth offers, because it has secret compartments that harbor secret compartments of their own.

With the dining room, the aim was to create a room that felt informal but not, as the designer puts it, "rickety-beach"—a room that was solid, with some sense of tradition to it. The chairs are circa 1850 American, the carpet circa 1900 Sultanabad, and the pine dresser that's filled to brimming with Roth's collection of creamware antique Welsh. The not-so-very-high ceiling here is original to the house. "I *like* it low," Roth says. "It's *sweet* low."

The family room, fully as capacious as the living room, is closest to the ocean and so was conceived to have the feeling of a poolhouse or boathouse. To that end, it's cooler

continued on page 202

LEFT: A sitting area occupies one end of the master bedroom. Mansour rug. Chelsea Editions drapery and Roman shade fabrics. ABOVE: "It's pretty during the day and cozy at night." Italian gouache from Sotheby's. Dutch chandelier from Vaughan. Lamps, Charles Edwards.

BELOW: Roth frequently entertains in the rear garden, which landscape architect Christine London planted with hardy, low-maintenance shrubbery and flowers. Chair cushion print from Perennials.



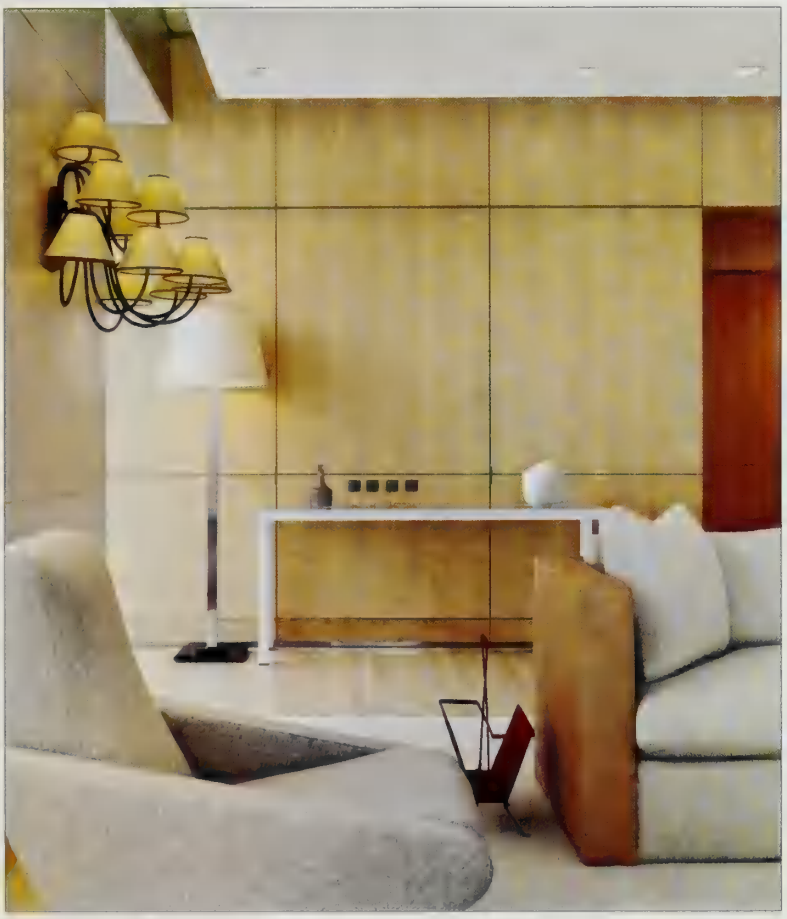
Home and Away in Manhattan

STREAMLINED STYLE FOR A PIED-À-TERRE AND A GULFSTREAM JET TO GET THERE

Interior Design by Shelton, Mindel & Associates
Text by Judith Thurman/Penthouse Photography by Michael Moran
Jet Photography by Paul Warchol





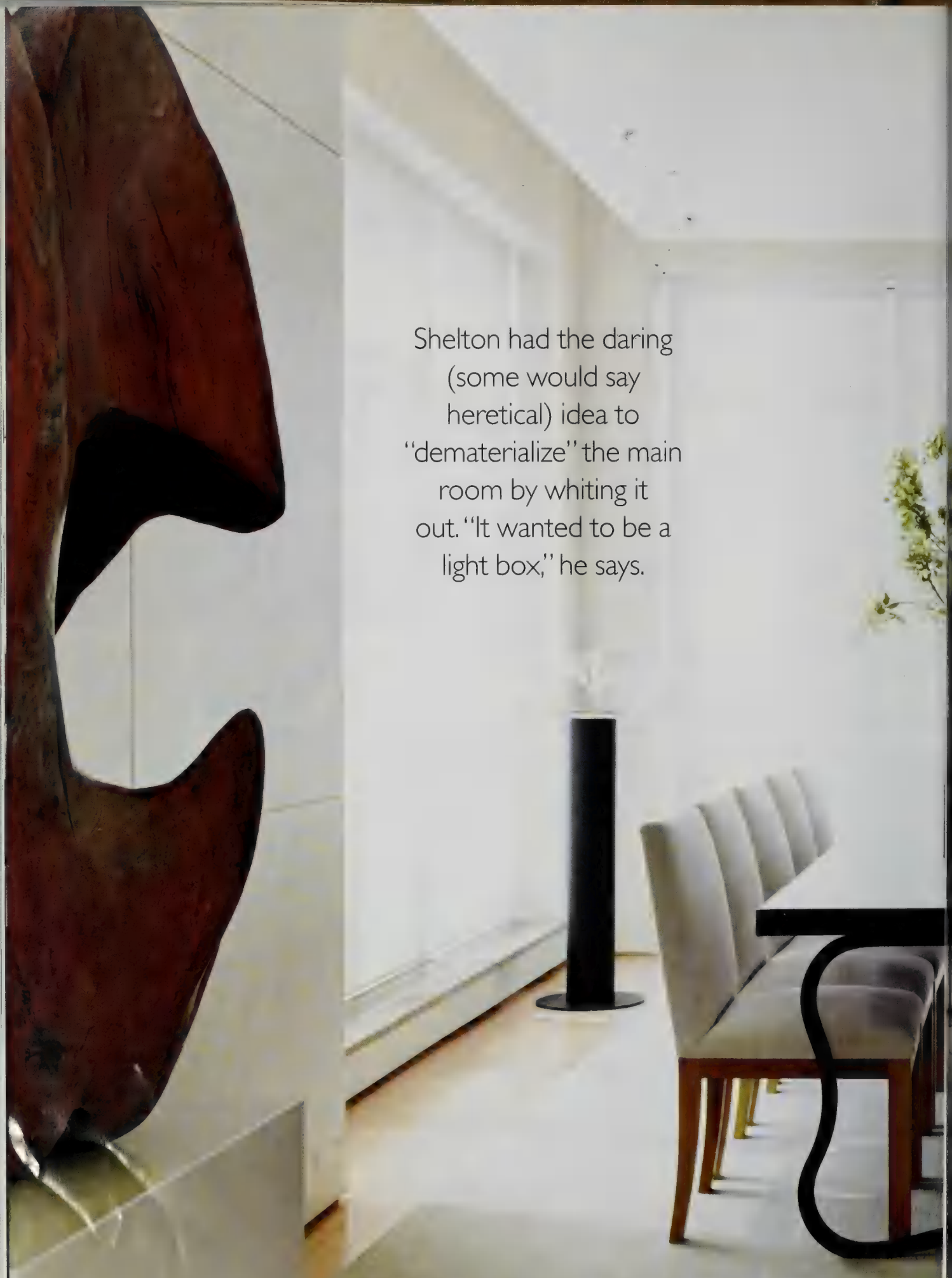


ABOVE: The architects preserved the 1960s open plan of the main room, adding rugs "to organize discrete areas within the larger volume," Mindel says. Jacques Adnet designed the floor lamp. Mathieu Mategot created the magazine rack. The sofa is by Shelton, Mindel.

When two worldly Virginians with a private jet, an opera subscription and an empty nest decided to buy a roost in Manhattan, they didn't quite know what they wanted, except, as the wife puts it, "a place where I could leave some makeup." Their realtor showed them a variety of suitable pied-à-terres—relatively modest two-bedroom condominiums—but she threw in the odd showplace as a wild card. "They were fun to look at," the wife says, "but so are the Rembrandts at the Met—it doesn't mean you have to buy one." Like most true opera fans, however, the couple can't resist a perfect high note. They fell for a penthouse on Central Park with four exposures, a wraparound terrace, a greenhouse off the bedroom and dreamy views. "Best of all," the wife continues, "it had been extensively redone by the previous owners—celebrities who never lived there—and we told ourselves that all it needed was some furniture. But that was before Peter and Lee got their hands on it."

Peter and Lee are the eminent New York architects whose design firm, Shelton, Mindel & Associates, is celebrated for its sensuous and refined modernism. By the time they arrived on the scene, the couple had decided that their

Peter L. Shelton and Lee F. Mindel designed a penthouse pied-à-terre in Manhattan—and a private jet to fly there—for a Virginia couple. LEFT: Midcentury pieces in the living area include a Charlotte Perriand bench, a Georges Jouve low table and a Jean Royère lamp, left.

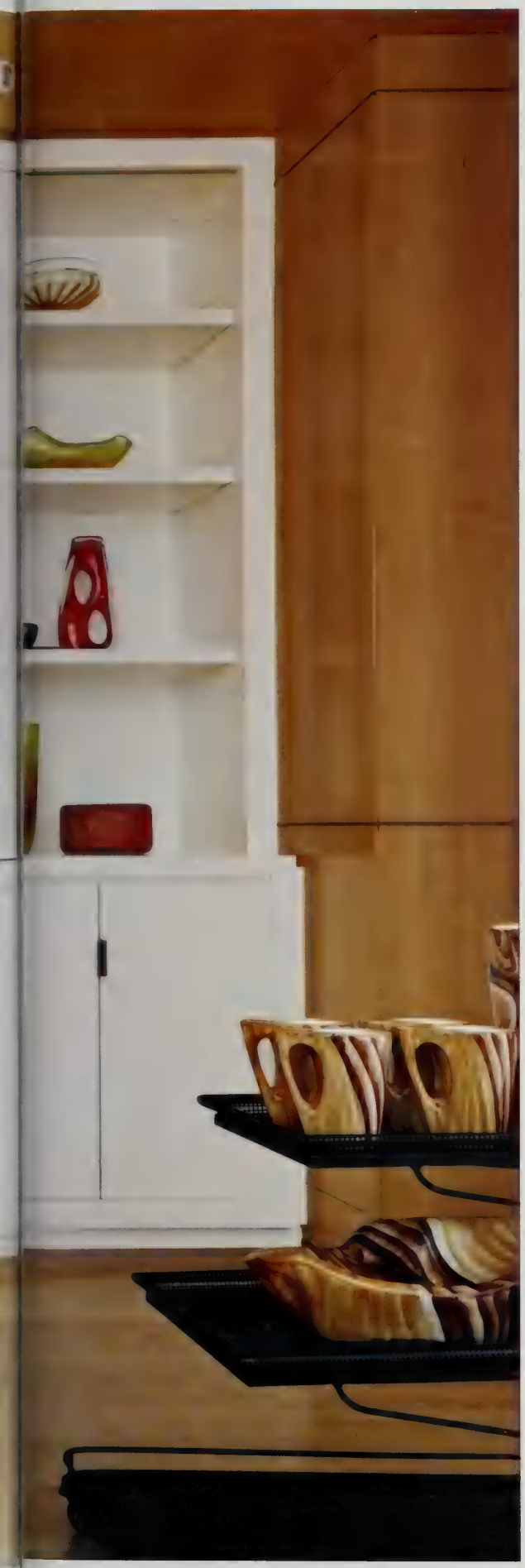


Shelton had the daring (some would say heretical) idea to "dematerialize" the main room by whiting it out. "It wanted to be a light box," he says.



"People think that an open plan has to be cold," says Mindel. "But openness can have warmth and intimacy." THESE PAGES: A table by Jean Royère defines the dining area. As in most of the penthouse, the architects painted the paneling white. The sculpture is by Alexandre Noll.





apartment's "move-in condition" was no condition for moving in. They had already interviewed eight candidates for the commission, explaining that their house in Virginia was traditional and European, with an emphasis on French antiques, and that they were ready for "something different." Mindel—whose boyish exuberance belies his mandarin rigor—turned up for the on-site audition in a rumpled linen suit, carrying his lunch (a turkey sub) in a paper bag. "I liked Lee's warm and unpretentious manner right away," the wife says, "but he was too polite to eat, so I had to insist." While he was digesting the sandwich, he also thoughtfully chewed over the problems of the space, and after a pause, he told the couple with his habitual candor what he thought. "'What it needs is some soul,' Lee said, and I think that judgment stung my husband a little," the wife admits, "but we lived with it for a week, and it began to resonate. His own passion is so articulate that he was speaking to a desire we didn't know we felt: not just for some high-caliber shopping advice and a color scheme, but for a vision."

The clients couldn't face regutting the apartment, so Shelton and Mindel's challenge was to crack the slickness of its shell and impart "a sense of clarity" to rooms suffering from what Mindel describes as "half-baked modernism." "Lee and Peter aren't just perfectionists," the husband says. "They have what a sage once called a sense of 'divine discontent.' And it zeros in on anything inessential—even the smallest detail." There was

Below: A graphic Gio Ponti wall unit is set into a recess in the office, behind a glass-topped desk. "The furnishings in the penthouse are essentially about transparency," comments Mindel. Windows—on all four exposures—are covered with translucent white shades.



Left: An Arne Jacobsen Egg chair in the media room is "the aerodynamic modern version of a wing chair," Mindel says. "It provides a sense of coziness without enclosure, which is the same principle at work in the penthouse as a whole." Jacobsen also designed the lamp.





Shelton and Mindel are ruthless pruners, and nothing ever straggles in one of their supremely disciplined interiors.

plenty to zero in on. The apartment occupies the entire top floor of a prewar building that was modernized (which is to say, built up, clad in white brick, broken into smaller units and made considerably uglier) in the 1960s. The ceilings were relatively low; two columns punctuated the living room; and nearly every vertical surface was paneled in sycamore. "The effect was cloying," Mindel recalls. "We couldn't decide if it looked more like a lumber showroom or a vanilla popsicle dipped in a hard coat of butterscotch. As a piece of art, the views outclass nearly anything on a canvas, so it's hubris to compete with them, and our first priority was to free them from an oppressive frame."

Shelton had the daring (some would say heretical) idea to "dematerialize" the main room by whiting it out. "It wanted to be a light box," he says, "but the light pouring in through the windows was absorbed by the wood. We essentially replaced an artificial form of warmth—created by the paneling—with a natural one: the play of sunlight." The walls were lacquered so seam-

Rice-paper pyramid lanterns by Isamu Noguchi line the ceiling of the master bedroom. "It's like living in a cloud," says Mindel. The pair of geometric floor lamps near the window are also by Noguchi. Royère designed the triple sconce. The low table is by Jacques Adnet.



LEFT: The architects brought the same neutral palette and modernist style to another open-plan space: the couple's private Gulfstream G400 jet. BELOW LEFT: Driving gloves inspired the brown leather seats used throughout the cabin, including the dining area.

lessly that the paint looks like taut chamois or bisque porcelain. "The columns," Shelton continues, "were not a rational outcropping of the structure. We made them seem as if they were organic rather than accidental elements by enlarging their beds in the floor and skirting their bases with a smooth apron of concrete that makes them appear to grow, treelike, from below, and to pierce the ceiling in their upward thrust." "Our inspiration," Mindel notes, "was the Johnson Wax Building in Racine, Wisconsin, designed by Frank Lloyd Wright, and we made a virtue of the room's asymmetries by reflecting them in geometric rugs of silk and wool that have the texture of the raked sand in a Japanese garden."

The image is apt because, in many senses, the project was a work of landscaping. Shelton and Mindel are ruthless pruners, and nothing ever straggles in one of their supremely disciplined interiors. The furnishings that they chose for the penthouse—iconic pieces of midcentury or early-modernist provenance—relate formally, but also poetically, to the views. The harsh light and hard surfaces of the master bedroom have been softened, Shelton observes, by a "cloud canopy" of rice-paper lanterns by Noguchi, and five of his

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"Even if the finishes are ratcheted up, the jet is always a piece of equipment, not a floating piece of decoration," Mindel notes. "It's luxurious, but it's all technically driven." ABOVE: Polished-*anegre* paneling envelops the wet bar at the rear of the cabin.



A cream banquette—complete with cup holders—offers leisure seating in the main cabin, where an *anegre* strip articulates the horizontal lines of the jet's interior. "We distilled the space to as few details as possible," says Mindel. "Simple, rich fittings create an elegant experience."

Discoveries by Designers



Simple lines define an early-20th-century white-oak sideboard by Gustav Stickley.



Arts and Crafts in Santa Monica

There's a simplicity and an honesty to the design of Arts and Crafts Movement pieces that I enjoy," says Jim Detelich, owner of the **Detelich Gallery** in Santa Monica, California, where **Victoria Hagan** finds furniture and decorative art objects from the period for her clients. **Dennis Quaid** and **Bruce Willis** share Detelich's enthusiasm and stop by the gallery for lighting and furniture. "We have the largest collection of Handel metal overlay lamps [such as a late-19th–early-20th-century floor lamp, right] in the country," adds Detelich.

Detelich Gallery, 1654 Ocean Ave., Santa Monica, CA 90401; 310-260-9667

A.M. Collections



New fabric designer Michael Devine has added some fresh patterns to his line, available exclusively at A.M. Collections (212-625-2616). *Garden Folly,* a print of stylized chinoiserie pavilions on linen, comes in terra-cotta (left), chocolate, string, lemon and sea; *Bagatelle* has a geometric design; *Pinwheel* has a small-scale whimsical pattern.

"The pieces add a wonderful layer of interest to a home," says Joanne de Guardiola.





An Eye for Beauty

Carlton Rochell's Manhattan gallery focuses on Southeast Asian, Indian and Himalayan art before the mid–19th century. "There's an increasing interest in sculpture, paintings and decorative objects from this region," says Rochell, whose finds for the gallery include a 14th-century Buddha head from Thailand (left) and a circa 1400 painting on cloth from Tibet (above). "The range of interesting pieces is broad, and they all look great in modern and traditional interiors," says **Joanne de Guardiola**.

Carlton Rochell Ltd., 41 E. 57th St., New York, NY 10022
212-759-7600; www.carltonrochell.com

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The NEW Palm Beach

SWATHED IN A SEA OF NEUTRALS, A FLORIDA AESTHETIC IS BORN





Architecture by Thomas M. Kirchhoff, AIA
Interior Architecture by Garrow Kedigian
Interior Design by Marjorie Shushan
Text by Stephen Drucker
Photography by Dan Forer

Designer Marjorie Shushan, along with architect Thomas M. Kirchhoff, conceived a 6,500-square-foot residence for James and Eleanor Woolems in Palm Beach, Florida. Garrow Kedigian was the interior architect. LEFT: The living room. Chelsea Editions drapery fabric.

Palm Beach! Rattan! Pink and green! Bring on the hibiscus! On second thought, maybe not. "Haven't we seen enough houses in Palm Beach that are oom-pah-pah?" Marjorie Shushan asks. Never one for an insistent beat, this interior designer believes in the power of subtlety, in a buttery-soft atmosphere that leaves her clients feeling all wrapped up in a cashmere throw, preferably a beige one. "Peace, quiet and some luxury" is what she says most of us want. It does sound rather nice, doesn't it?

"I had no idea how luxurious it would be," says Eleanor Woolems, after months of touching the sensual fabrics that are the designer's signature, and waking up in a big downy bed encircled by matelassé draperies, and nestling into furniture from Shushan's secret source in Los Angeles. She and her husband, James, enjoy these luxuries year-round; they are full-time residents—natives, in fact—of this winter resort. He is a contractor who builds and renovates residences; she has been selling real estate here for 15 years. Their new 6,500-square-foot house in the quiet North End was designed for them by the architect Thomas M. Kirchhoff, of Jupiter, Florida, with all the home offices and family rooms and walk-in closets that anybody could want, and a yoga room too. But still, it was just a white box. We all know the feeling Eleanor Woolems describes: "Sometimes you have something in your head and you don't know what it is, but you know you can't do it yourself."

To refine the layout, cabinetry and detailing, Garrow Kedigian was brought in from New York as the interior architect. He's a new name to many of us and definitely someone to watch. So crisply pressed, so perfectly put together, he has a vaguely Edwardian, Aubrey Beardsley



"Marjorie has such a well-defined palette," says James Woolems (below, with Eleanor, left, and Shushan). "It's so soothing, you just want to enjoy the space," he remarks.



air. The fastidious young man made a fine partner for the highly focused Shushan. They share the gift of perfect pitch for rooms; their eyes are so finely tuned, they are constantly picking up vibrations that do not penetrate the rest of us but that make all the difference.

Eleanor Woolems had a vision of powder blues for the new house. At her first meeting in Shushan's Manhattan office, powder blues were presented, but so was another fabric that the designer had been saving for just such a day. Most designers start with a rug, but Shushan likes "to find the main fabric and work from there." There's always some new one on her mind that she can imagine spinning an entire house around. Here was one of those fabrics and the perfect house for it: a hearty natural linen decorated with ivory crewelwork in a tree of life pattern. Full of character, it somehow felt contemporary and traditional, sophisticated and handmade, beachy and not, all at the same time. Powder blue no longer seemed like such a good idea. "People should use a decorator to go beyond their expectations and get something they would never imagine,"

"The scale and proportion of the house had to be just right," says Kedigian. "The dining room is a perfect little niche." LEFT: "All the pieces mirror each other to widen the space," says Shushan. The 1940 bronze *Femme Nu aux Bras Levés* is by Joseph Csaky. Stark carpet.

BELOW: A pair of 1930s French sconces, from Bernd Goeckler Antiques, flank Milton Avery's 1931 oil on panel *Red Blouse* in the library. The sofa fabric is from J. Robert Scott. Lee Jofa drapery stripe. Chair and ottoman chenille, Brunschwig & Fils. Elizabeth Eakins rug.

"We had the initial concept all laid out," says Kirchhoff. "Then Garrow came in and did all the sketches freehand." RIGHT: The family room. The print on the sofa is from Clarence House. Cowtan & Tout fabric on chairs and ottoman. Console table, Profiles. Beauvais rug.





says Eleanor Woolems, who quickly realized that when Shushan said, "Trust me," she had to take a deep breath and do just that. "Why have a decorator if you're not going to let her do it?"

One of the most interesting aspects of this project is that it was not the result of a long, tortuous, intercontinental search for antiques. There are a few, but the sumptuous atmosphere comes more from the highest-quality traditional furniture—Shushan is a devotee of Paul Ferrante and Rose Tarlow's Melrose House—and mostly from color and fabric. Shushan began with the crewelwork and other linens in the living room; used chenille in the library; lined those matelassé bed hangings with a stripe and put a striped sheer on the dining room windows; and brought everything full circle by hanging portieres between the living and dining rooms, faced with the striped sheer on one side and the tree of life crewelwork on the other. The closest she comes to the classic Palm Beach look is a linen floral print on a sofa, though it is blissfully quiet and definitely not of the tropical school. The sense of harmony from room to room is astonishing. "Marjorie has a holistic approach," says Kedigian. "The chenille on a pillow in this room affects her thoughts about the next room. She has an amazing ability to understand the whole."

It is hard to name a designer who has given more thought to the science of neutrals over the years, going back to her days in Los Angeles with Kalef Alaton. "If you start with a neutral palette, you can introduce as much color as you want," Shushan says. "Color has a life of its own. If you start with color, you're already there." She makes every stop along the grisaille spectrum, from beige to gray. The most intriguing demonstration of





OPPOSITE: A sea grape tree from the front yard was placed outside the master bedroom window. The bed linens are from E. Braun & Co. Night table lamp, Marvin Alexander. Bennison bed drapery stripe. Bed drapery and bench matelassé, Old World Weavers. Stark carpet.

BELOW: The rear façade. James Woolems designed the landscaping. "It looked pretty wild and scruffy. I tried to keep it calm and uncomplicated. I subscribe to the 'less is more' philosophy," he explains. "When I pull up to the house, all of my cares are gone."



"People should use a decorator to go beyond their expectations and get something they would never imagine," says Eleanor Woolems.

her palette is the library, which is anchored by a plaid cotton drugget in a color called pigeon. (Think dove, if you prefer.) With it Shushan used four different greige fabrics and had the walls striéd in a driftwood color. James Woolems can hardly be extracted from the room, his wife reports.

There are no rattan pieces, no tole palm trees, but instead clean-lined iron and *wenge* furniture with a strong graphic quality, which keeps these ethereal rooms from floating away. But it's all really in the fine points. "The details are so simple... but so complex," Eleanor Woolems says. The plain bronze curtain rods, if you look closely, wind around the corners and connect the windows, introducing a strong horizontal line that adds structure to the rooms. You could stare all day at the custom-woven, custom-colored welting in the library, in four shades of an impossible-to-describe noncolor. The 15-inch-long bullion fringe on the dressing table stool is outrageously luxurious yet doesn't shout at all. And every room benefits from those sharp Florida shadows cast by Kedigian's beautifully proportioned moldings, doors and mantels. The result is a house that, Shushan says, is "sophisticated and lasting."

Between the two of them, the Woolemses have built, renovated, sold or at least seen most of the great houses of Palm Beach. And so it is not to be taken lightly when they say, "There is simply no other house we want." □



TED BISSELL/COURTESY GWATHMEY SIEGEL & ASSOCIATES ARCHITECTS

At Water's Edge

A HOUSE ON SAN FRANCISCO BAY REVEALS ITSELF IN LAYERS

Architecture and Interior Design by Gwathmey Siegel & Associates
Text by Therese Bissell/Photography by Mark Schwartz

Accepting the commission to design a house on San Francisco Bay, Charles Gwathmey, whose residential projects occupy some of the world's most sublime real estate, knew he would be contending with a view unlike that of anything in his portfolio. A principal of New York–based Gwathmey Siegel & Associates Architects, he was familiar enough with the area's celebrated physical charms, but it was the Golden Gate Bridge alone—with its transcendent presence and straightaway, connective relationship to his clients' property—that caused Gwathmey to rethink altogether the dialogue between his architecture and what lies just beyond it.

"There are certain iconic structures with a spiritual sense about them that force architects first to speculate and then, if they're given the chance, to respond," he says. "Having the bridge as the site focus, I realized I had to make the building a kaleidoscope for that amazing construction, and at the same time I had a responsibility not to be obvious about it. All the spaces exploit the view. But it's perceived sequentially and through multiple planes, as in a Japanese teahouse: You get it, you lose it, then you get it back again."

Layering the outlook (which spans the cityscape of San Francisco and the hills and marinas of Sausalito) was a design strategy determined by topography as well. The house sits on a cliffside in Belvedere, a verdant enclave that was once one of the bay's major islands and is now part of the Tiburon peninsula. Near Belvedere's southernmost point, the steep slope dictated that this would be Gwathmey's most vertical residence. "Typically, the progression for us is from the ground up, ascending instead of descending," he explains. "Here, you enter at the top, and the levels are essentially reversed—you keep going downward in a series of spatial variations, each with its own volumetric density and each about a different revelation of the view."

Gwathmey and associate partner Gerald Gendreau organized the four-level, steel-framed house after the Italian hillside model, which spills from the street into a courtyard and further drops down

ABOVE: For a cliffside site in Belvedere, on San Francisco Bay, architect Charles Gwathmey and associate partner Gerald Gendreau created a 10,000-square-foot house that visually connects to its expansive vistas of the city, the Golden Gate Bridge and Marin County.

OPPOSITE ABOVE: "Articulating the main entrance is a cylindrical form that intersects the primary volume," Gwathmey says. OPPOSITE: A stair wraps around an elevator core in the cylinder, or rotunda, where natural light plays a role in the sculptural, abstract definition of form.






Picasso and Portraiture



From the living and dining areas, the lights of Sausalito can be seen across the bay. A floating wall divides the kitchen from the dining area and "mediates the barrel-vaulted ceiling," explains Gwathmey. Eva Frank designed the tempered interiors. Viking ovens. Elizabeth Eakins rug.

to tiers of living spaces. The street façade —essentially a cedar-siding-clad block with teak-and-frosted-glass garage doors —is a graphically rigorous triptych that gives away nothing of the building's scale or massing while suggesting the systematic grid of the interior. The recessed doorway at the north end marks the beginning of the circulatory procession, the expectation being that just through it is the house. Instead, one immediately arrives at a balcony looking over the zinc-covered, barrel-vaulted roof (the first "surprise," notes Gwathmey, and with its river-rock ballast in the foreground, the first "frame" for the water vista). A side stair then leads to the limestone-paved formal entrance court one level below.

There, a large cylinder abutting the front door encases an elevator "floating in the middle of a stair," as Gwathmey describes it, "an abstract articulation of form intersecting with volume." The rotunda is capped by a large skylight that contributes to the house's notable natural illumination.

Also servicing the openness of the one-and-a-half-height first level is the vaulted ceiling, which is edged by a glass-block clerestory and mediates both the scale and the acoustics (by incorporating fabric panels) of the living and dining areas.

The interior spaces throughout are defined by numerous instances of maple-veneered casework, almost as if the entire house—including the maple-framed glaz-

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TOP: The master bedroom "floats over the water," notes the architect. "It's transparent but totally private." Karl Kemp & Assoc. side table and desk chair. ABOVE: "The spatial sequence of descending through the house builds to the expectation of the pool terrace."

Gwathmey organized it after the Italian hillside model, which spills from the street and has tiers of living spaces.



The southern façade shows how the house's verticality follows the steep slope of the property. "Each level is unique in its organization and unified by the stair/elevator cylinder [at upper right] and views to the bay and bridge," observes Gwathmey. Summit outdoor furniture.

Discoveries by Designers



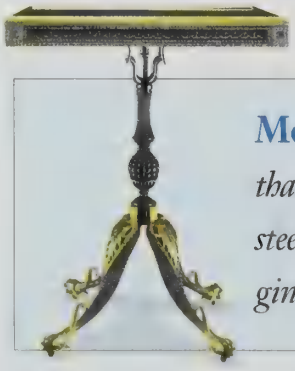
Esteemed Embroidery

"**Julia** is my favorite shop for linens—the needlework is amazing," says **Elissa Cullman**. Fine-quality custom-made bed, bath and table linens are embroidered in Italy in the homes of skilled craftspeople discovered by the owner, Julia Berger. "We work with our own exclusive patterns and also custom designs," notes Berger. "It's more than a linen shop," adds Cullman. Home accessories, gift items, babies' and children's clothing and, from time to time, antique furnishings can also be found in the shop, tucked along a side street in Greenwich, Connecticut. □

Julia, 70 Arch St., Greenwich, CT 06830
203-422-2216; www.juliaboutique.com







Melvin Dwork *says, "I was excited by a rare piece of Tula steel that I saw in a Paris gallery recently," referring to the embellished steel furniture that was made in a factory alongside weaponry, beginning in the early 18th century, in the Russian town of Tula.*

Glass Blown to Order

"When I first saw Patricia Rubinelli's glasswork [212-465-3332], the colors and objects were so beautiful that I immediately commissioned a collection of glasses for a client," says John Barman.

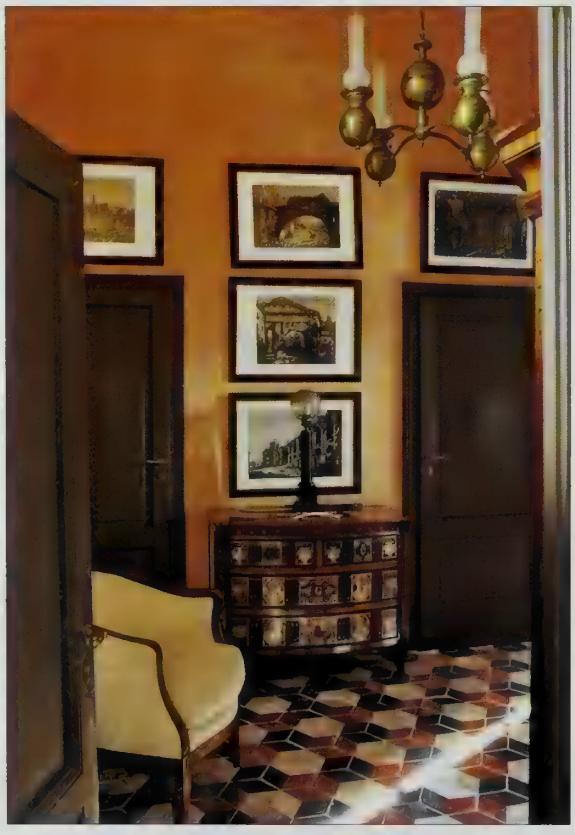




TUSCAN Renaissance

A HISTORIC CASTLE IN ITALY IS ARTFULLY BROUGHT INTO THE PRESENT

Interior Design by David Mlinaric and Hugh Henry/Text by Elizabeth Lambert
Photography by Gilles de Chabaneix and Christopher Simon Sykes



"The clients searched for four years," says London-based designer David Mlinaric, "but every palazzo and castle in Tuscany and Umbria was either so large they would have been lost in it or so small that it wouldn't have been a challenge worthy of the enthusiasm and commitment that I knew they would put into it. Our verdict was always the same: Keep looking."

Then they saw Fighine, an 11th-century fortified castle and village, built at a time when great families were squabbling over control of the valleys below. The Visconti, the Orsini, even the pope and the Medici—all had claimed it in turn.

"The castle was set high for defense, its powerful silhouette visible from far down the dirt road," explains Mlinaric. "When it was seen at closer range, dense ivy covered all the stones. My first impression was that it should have a walkway circling the fortifications, as at Dubrovnik or Carcassonne, but barricades of ivy blocked every path."

The clients held back, and Mlinaric plunged ahead, tear-

ABOVE: "It's rustic and grand," designer David Mlinaric says of Fighine, an 11th-century castle and village in Tuscany that he restored with his partner Hugh Henry. LEFT: A dressing room. Black-and-white architectural prints hang above the Italian chest of drawers.

OPPOSITE: In the drawing room, the 19th-century ceiling decoration and the floor were restored. The designers added the zodiac panels in the roundels and covered the walls with brocatelle. A 17th-century painting is above the scagliola fireplace. The ebony cupboard is Flemish.





"The first task was to keep the rain out and the walls up," says Mlinaric. "Then we had to figure out how to live there."



ing away with his bare hands until he emerged, bruised but triumphant. He had found another tower that no one had known was there.

Inside the castle they saw rooms with high vaulted ceilings, added in the 16th century when peace allowed a few comforts and splendors, and crumbling decoration, painted in the 19th century when the Risorgimento gave optimism and vigor to the new Italy. "The first task was to keep the rain out and the walls up," says Mlinaric. "Then we had to figure out how to live there."

It was teamwork. Mlinaric and his partner Hugh Henry began by prowling around every corner, looking for a way to make sense of four levels connected by a stone staircase that was, as one of the clients had noticed, "a bit like Everest."

They needed an elevator. Should it be boldly modern or something tucked inconspicuously into the castle? None of them were very enthusiastic about adding a glass box, and when they found a forgotten light well, the decision was made: An elevator was installed, and all the rooms had a new order.

The designers took their time, looking carefully at each room to discover what it asked for. Decisions were usually clear. The grand *salone* became a drawing room; the central hall and the music room off it were sparsely furnished as a contrast to the sumptuousness. First-floor spaces—an olive-press room, a wine cellar—were kept clear and uncluttered, decorated only with a coat of whitewash.

There were rooms already connected in series, "perfect for guest suites," says Mlinaric. "With walls that thick, you don't make new doors on a whim. These rooms weren't large—an advantage, because baths and dressing rooms could be whole rooms. Chopping up spaces is always a mistake."

The 15th-century kitchen, with its huge fireplace, was

ABOVE LEFT: Portuguese dishes and Irish and Venetian glassware are on the table in the dining room. An Italian Rococo console table is at rear. ABOVE RIGHT: "We created a modern kitchen in a 15th-century space," says Mlinaric. The island was custom-made in Florence.

OPPOSITE: Plaster and bronze busts top a 17th-century bookcase in the library. The painted vellum maps hanging at left were purchased in London. The leather-topped Italian stools, which date to the 16th century, are near a 17th-century fruitwood table. The rug is antique.

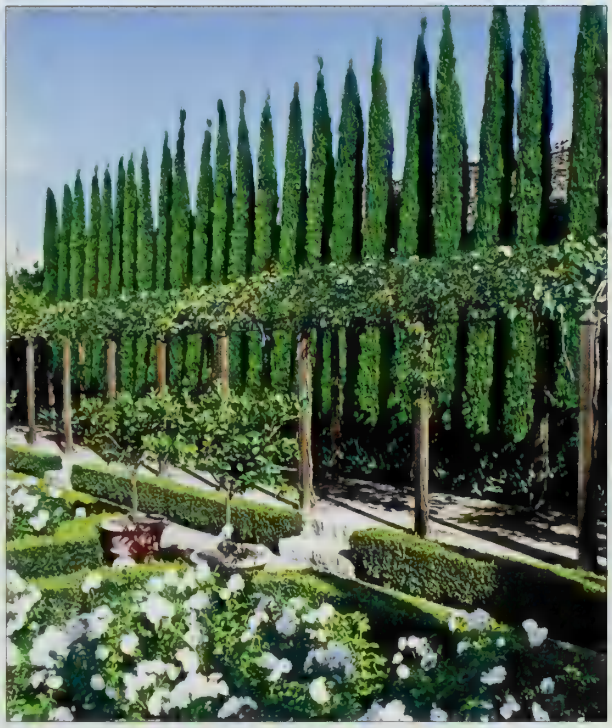

PIRANESI
VILLAS OF TUSCANY
PALACES OF SICILY



"It is as it was before," Henry says of the master bedroom. A lime wash was applied to the walls to replicate the existing color. The painted decoration dates to the 1800s. Above the chest of drawers is a 17th-century Italian oil. Bed-hanging fabric from Rubelli.



LEFT: Mlinaric and Henry extended the 19th-century stripe down the walls of the study. The painting is flanked by a pair of French tapestries. On the Louis XVI–style mahogany desk are two tole oil lamps, which were electrified. The painted side chair is Italian.



updated. Next door is a spacious dining room where the owners often entertain.

Careful restoration was the heart of the project. The men found the best craftspeople from Rome and Florence. Floors were restored by the women who look after the floors of the Uffizi. Floor tiles, stone and olive wood from the estate were used, as was travertine from a quarry nearby—all materials were recycled whenever possible.

Most of the 19th-century painted decoration was very good—bold coffers on a ceiling, delicate foliage spilling down walls, panels of *faux-marbre*, swirling grotesques reminiscent of ancient Rome. A team from Rome restored it carefully, matching the soft colors with limewash.

Alas, there were other embellishments that were not so fine. "Some walls were, literally, red sails in the sunset," says Henry. "Others had rows of grumpy ancestors and cavorting ladies who should have kept their clothes on."

"This land was something between a ruin and a jungle. I wanted to give it order," Fourquet says.



Mlinaric and Henry covered some of the walls with brocatelle, "always a good solution for decoration that is not popular with the people who have to live with it," explains Mlinaric.

Shopping, both in London and locally, was important. Every piece of furniture, every work of art, was bought specially for the castle. It is said that when the design team walked down the streets of Arezzo and Florence, antiques dealers came out to doff their caps in homage.

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ABOVE: Cypress and lemon trees, box hedges and roses abound in a Federico Fourquet–designed garden. LEFT: The team retained the 1867 press in the 11th-century olive-press room. The metal light fixture is from the 1930s. The antiqued terra-cotta tiles are new.

Reconsidering a Classic

A SOUTHAMPTON PROPERTY EMBRACES THE SHINGLE STYLE





We understand the language of the American Shingle Style house because we have done so many of them," says architect Robert A. M. Stern. Among his most recently completed is a 12-room main house with a six-room guesthouse on a four-acre site in Southampton, New York, designed for a developer, his wife and three children. Done in collaboration with partner Randy Correll and comprising 10,000 square feet, it is one of the firm's larger residential commissions.

How did the architects go about it? "When Randy and I work together, or

ABOVE: The front façade of a house in Southampton, New York, conceived by architect Robert A. M. Stern has "depth and textural interest, with classical crown moldings and windows, a broad second-floor eave, a shallow balcony above the entrance, and shutters," he says.

Mariette Himes Gomez designed the interiors. RIGHT: In the living room are Roy Lichtenstein's *Reflections: Spray II*, left, and *Thin Edge* by Ralph Humphrey. Stark carpet. Schumacher drapery and bench fabrics. John Boone low table at right. Lamp, Amy Perlin Antiques.

Architecture by Robert A. M. Stern Architects/Interior Design by Mariette Himes Gomez, ASID
Text by Mildred F. Schmertz/Photography by Steven Brooke









LEFT: "Equipment and wares are meant to be seen and to provide the ambience of a cook's kitchen," says Stern. Sub-Zero refrigerator. Thermador ovens; Viking cooktop. Chicago faucets and Waterworks sink in foreground. KitchenAid microwave. BELOW: The kitchen garden. "When you have art that is this serious and strong, you need groupings of furniture with strong lines and enough bulk to give an appropriate balance to the pictures," says Gomez. ABOVE: The dining room. In the entrance hall beyond is *Wee Gee* by Red Grooms. Elizabeth Fakins rug.



when I work with any of my other design partners, we go through lots of books," Stern explains. "We have a big library in the office, and the fun is in rediscovering old friends among buildings and seeing new things and being inspired. I think architecture is a very scholarly pursuit; it always was, historically." But Stern's team doesn't just look at books. "In real life we do little pilgrimages, we snoop, we take photographs from the road of houses we can't get into, and so we have learned to think in a given tradition or vernacular."

According to Stern, the Southampton house is a fusion of Shingle Style themes without reference to any specific historic house. In plan, the two structures possess a formal order within which the rooms are symmetrical but arranged asymmetrically, contributing to the compositional interest of the façades. Many Shingle Style houses are accretions of separate wings added over time to original, small farmhouses. In homage to this tradition, Stern and Correll designed the library in the main house as a distinct wing in the form of just such an early rural Colonial dwelling, and the kitchen wing is like a little farmhouse itself. These more modest arrangements in plan and elevation give this big house a friendlier, more domestic character. Stern believes that such historically based architectural gestures do even more than that. "Houses should be dream scenarios. What could be more fun than wandering around as a child might, in a house that has neat nooks and crannies, or to walk around outside and imagine that it grew over time like a castle in England."

The interior design of both houses is the work of Mariette Himes Gomez. "Mariette's décor is perfect—the result

of a happy collaboration with Randy and me," says Stern. "She keeps the colors subtle, and she has what I call an editorial eye; she strips things down. She can take a tangled set of decorative impulses and simplify them. She also does what we do when she begins with traditional shapes and adjusts and reimagines them in a contemporary space for contemporary use. She knows how to place rather nice old things in new contexts."

"The clients own major art," explains Gomez. "The background for my work was to create a setting for the objects that they chose to put in these houses." And she knows when to leave a space almost unadorned by such objects, as in the high-ceilinged rectangular entrance hall at the center of the main house. This hall opens onto the two primary rooms as well as to the lawn and gardens beyond. A grand double doorway in the south wall offers a tantalizing glimpse of the furniture and art assembled in the living room. On the north wall, a similar double doorway near the bottom of the staircase provides an eyeful of the splendid English table and Windsor chairs in the dining room and the chandelier Gomez designed to go with them.



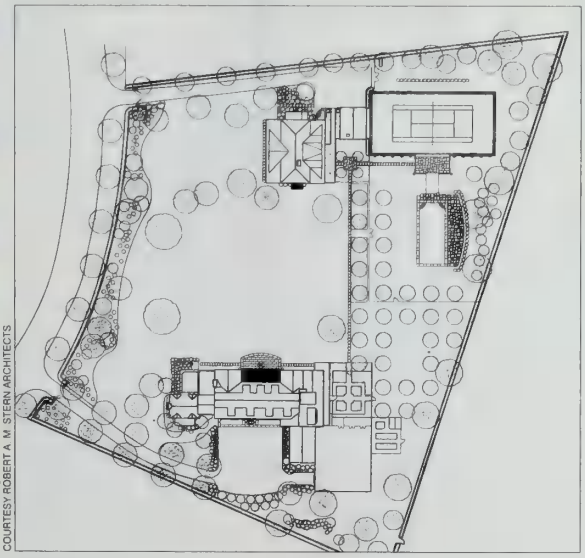
The beauty of the entrance hall is the gift of its classical form, generous proportions, the elaborately carved crown moldings above the doorways, the simply patterned wainscoting and the elegance of the stair handrail and balusters. Says Gomez, "I thought this hall was such a splendid architectural element—brightened by its views into the living room, dining room and outdoors—that it didn't really call for anything much to be added." Among the few pieces she placed in the space is a sculpture by the staircase, the work of Tom Otterness, titled *Covered Wagon*.

The living room can also be entered through a door leading from the adjacent pergola, doors that emerge through the fireplace wall from opposite ends of the porch, and via a gallery space that connects the living room to the library. Although these large openings on three of the four walls give this room a sense of connection to the neighboring rooms and to the outdoors, it was a design challenge to keep the furniture out of the way of the grid of interior pathways. Gomez arranged the sofa and a pair of love seats, the pair of tub chairs and a selection of light and graceful side tables, as well as a couple of low tables and other items, into three separate conversation groups to keep these circulation routes clear. The focus of the room is the handsome bay window overlooking the lawn and gardens. Gomez is quite proud of the French carved-wood-and-cane bench (circa 1920) she positioned there. "I saw this marvelous object and knew just where it should go," she happily recalls.

The Palladian window, obligatory for all Shingle Style houses, is centered in the master bedroom. "This window is such a beautiful terminus to the room, but it was almost impossible for me to do," Gomez remembers. "Tieback curtains are not my







COURTESY ROBERT A. M. STERN ARCHITECTS

FAR LEFT: Butternut paneling lines the book gallery leading to the library. "The bookcases are angled out slightly from the wall, giving the room a unique shape and exaggerating the sense of perspective from adjoining rooms," notes Stern. At left is *El Seducto* by Vladimir Salamun.

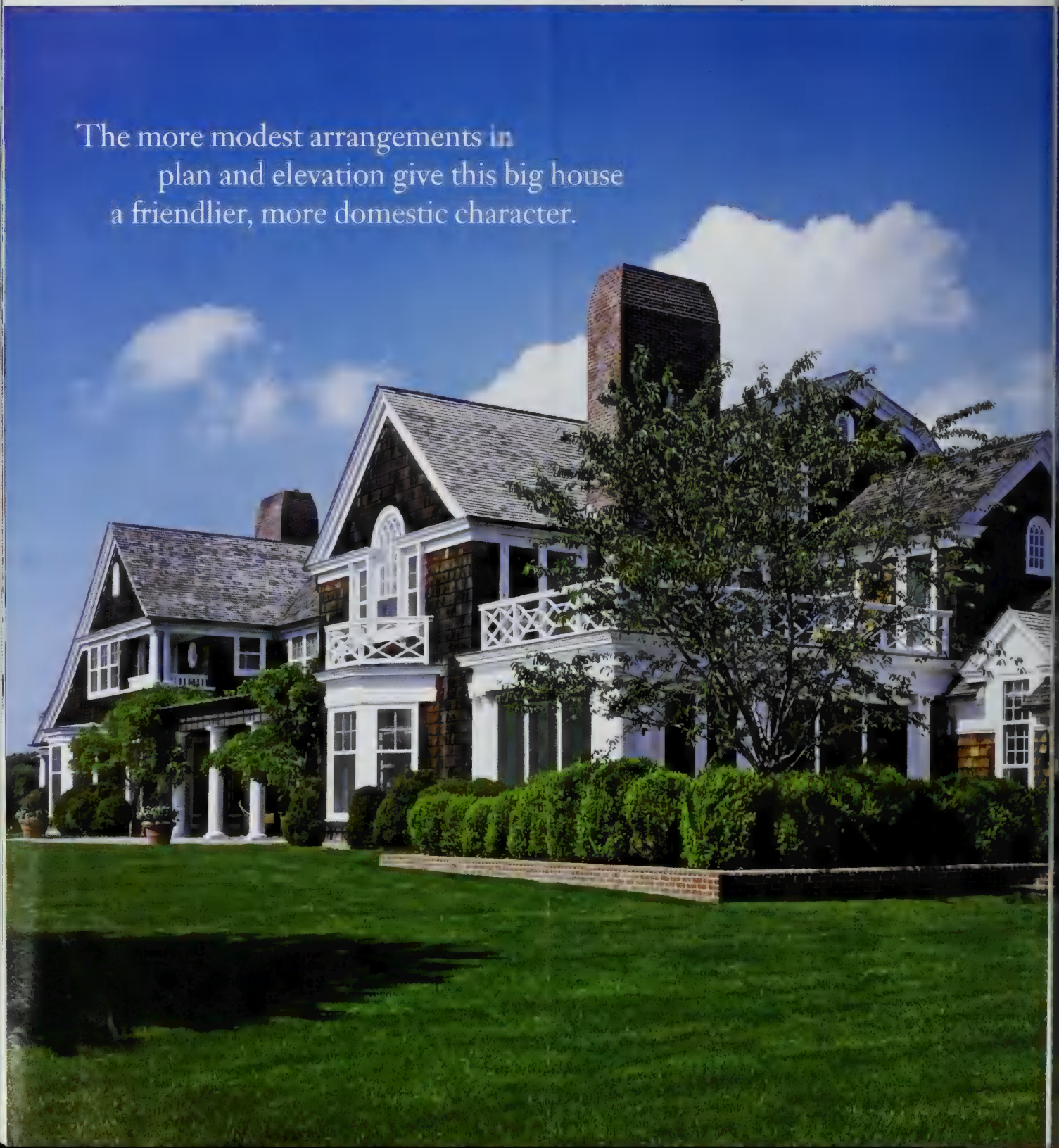
ABOVE: Gomez chose "light and neutral" hues for the master bedroom. LEFT: The main house (at lower property line) and the guesthouse, pool and tennis court are on the edges of the four-acre lot. "We created a compound that provided inward-looking views," Stern says.

normal moment, and I believe in very little at windows. Nevertheless, I thought that, if the clients actually needed to sleep in the daytime, because of jet lag or whatever, we had to find a way to close the daylight off. I think what we did is simple, nicely scaled and appropriate."

Stern concludes, "Her effort fits what we tried to do with the architecture of the two houses, which is to design straightforwardly and simply and then add a few rhetorical gestures. Where she found a place for a beautiful French bench from the 1920s, we saw the chance to do an elaborate entrance terrace for the main house with a decorative frieze above. The rest consists of nice proportions and nice detail, but not detail that jumps out at you—it's not over the top and is as much about a classical interpretation of the Shingle Style as it is about a very good way of building." □

Fanning out across the rear of the gambreled house, which encompasses the entrance hall and the living, dining and family rooms, are a series of "architectural elements, such as bay windows, a pergola set into the façade, wood railings and a variety of window types," he says.

The more modest arrangements in plan and elevation give this big house a friendlier, more domestic character.



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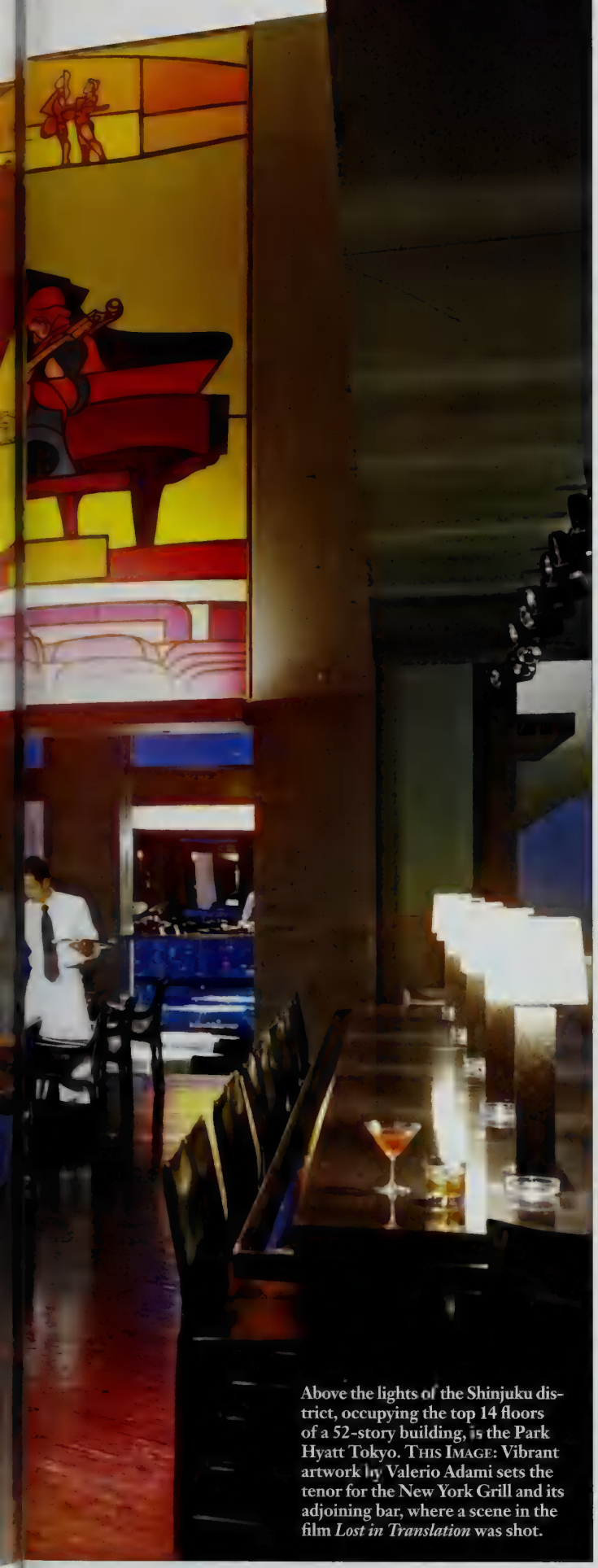

Makanyane



Park Hyatt Tokyo

MORE THAN A SETTING FOR *LOST IN TRANSLATION*, THE HOTEL ASSERTS ITS INTERNATIONAL APPEAL

Architecture by Kenzo Tange
Interior Design by John Morford
Text by Jonathan Kandell
Photography by Erhard Pfeiffer



Above the lights of the Shinjuku district, occupying the top 14 floors of a 52-story building, is the Park Hyatt Tokyo. THIS IMAGE: Vibrant artwork by Valerio Adami sets the tenor for the New York Grill and its adjoining bar, where a scene in the film *Lost in Translation* was shot.



Interior designer John Morford joined forces with building architect Kenzo Tange to create an ambience of sleek sophistication tempered by elegant, yet understated, interiors. ABOVE: The tranquil reception area was recently refurbished. Larsen chairs and chair fabric.

John Morford, interior designer of the Park Hyatt Tokyo, a hotel made famous as the setting for *Lost in Translation*, wants everybody to know that he really, really disliked the film. Never mind that director Sofia Coppola won a 2003 Oscar for best original screenplay or that Scarlett Johansson instantly became America's sweetheart or that Bill Murray's midlife crisis was one of his most memorable performances. "The movie was so Hollywood," says Morford, of Hong Kong–based Morford & Company, who collaborated on the project with Japan's legendary architect Kenzo Tange, of Tokyo-based Tange Associates. "It went against the grain of what the Park Hyatt was supposed to be—an international hotel."

Maybe most viewers could not keep their eyes off Johansson lolling around her suite. But Morford cringed at the "japanesque lamps and other clichés" introduced by set designers into the worldly décor of fine wood armoires and down duvets he created for the guest rooms. This man is a perfectionist with an obsession for details, small and large. If he walks through the hotel's 2,000-tome library, says an associate, and sees a book missing or "out of place... well, you get my point!" Others may be wowed by the views of Mount Fuji from the pool atrium and fitness center on the 47th floor. But Morford wants swimmers to be aware that in case of a severe temblor in this earthquake-prone country, the massive windows surrounding them





is immediately evoked when guests step out of the elevators into the newly redesigned 41st-floor Peak Lounge, where tea, coffee and desserts are served in a skylighted bamboo garden. Beyond the towering lounge is an open, spiral stair leading to a three-story space occupied by Girandole, a French-style brasserie crowned by a collage of faces photographed in European cafés. Morford describes this restaurant as "the heart of the hotel" because its sophisticated, multinational allure embodies the theme that Tange and he were asked to create by the owners, Tokyo Gas Co., when

LEFT: Morford designed the gridded bamboo sculptures in Kozue, the hotel's walnut-furnished and -paneled Japanese restaurant. Mitsuko Miwa's painting hangs on the wall. BELOW: A library filled with 2,000 volumes on a variety of topics is available for guests' perusal.

are designed to withstand the impact of the water being displaced from the 65-foot-long pool.

The 178–guest room hotel occupies the top 14 floors of a 52-story, three-towered skyscraper built on the nearly quakeproof bedrock of Shinjuku, a major business and entertainment district. "The Park Hyatt benefited terrifically from being on top of an office complex because the structural grid is much larger than in a purpose-designed hotel building," says Morford. This made it possible to have unusually generous guest accommodations, with standard rooms averaging about 600 square feet.

The feeling of spaciousness



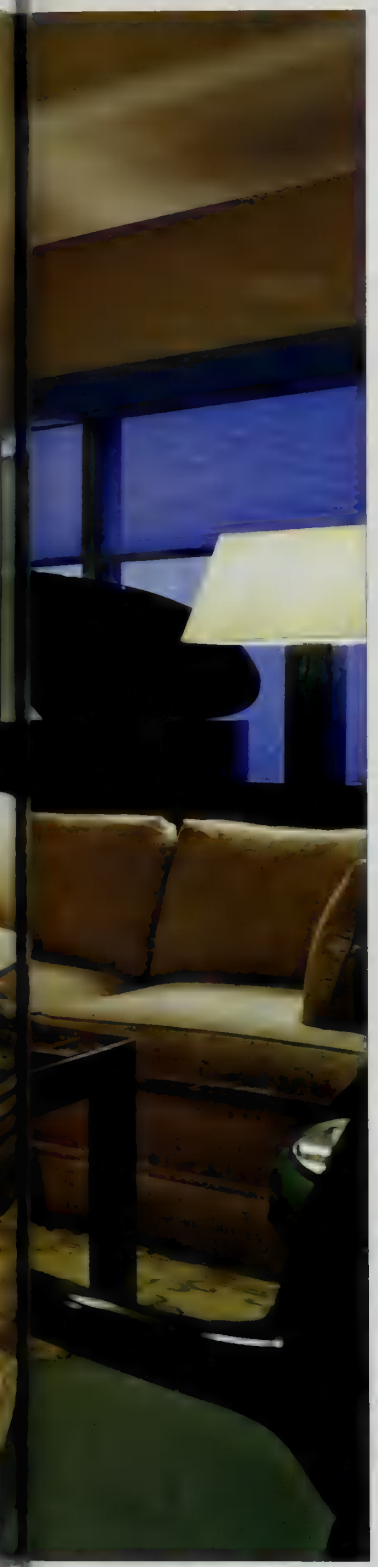
OPPOSITE: The bamboo garden in the newly reconceived Peak Lounge represents Morford's aim throughout "to create an international style with warm interiors that would seem natural to the locality." Window walls and a pyramidal steel-and-glass ceiling admit plentiful light.



The updated 3,122-square-foot Presidential Suite, on the 51st floor, has a spacious living room, a private library and a kitchen. The suite is stocked with books and artworks focusing on gardens throughout the world. Larsen armchairs. Baker sofas, with Manuel Canovas fabric.

the Park Hyatt Tokyo was first conceived in the late 1980s.

Past Girandole, the internationalist theme continues in the nearby library, with volumes from a dozen countries and in a variety of languages. Next stop is the atmospheric New York Grill and its adjoining bar, where in the film the jet-lagged Johansson and Murray battled insomnia while listening to a sad-sack torch singer. Incredibly, it is only after this long, entertaining walk through the Park Hyatt Tokyo's main public spaces that guests finally reach the reception area. Because it is off-limits to outsiders, the reception is smaller and more intimate than in other hotels, where check-in services are conventionally located in a sprawling lobby near the street-level entrance. Here, concierge and clerks sit with guests around desks, as if a loan were being discreetly discussed. The newly reup-





LEFT: The swimming pool—located under an atrium and offering views of Mount Fuji—is part of the recently expanded and renovated 22,600-square-foot spa and fitness center. BELOW: The master bedroom of the Presidential Suite, one of the hotel's 178 guest rooms.



holstered chairs and custom carpets are in warm, welcoming gold tones.

The Presidential Suite is supposed to be as cozy as it is grand. Its main theme is gardens, with lush plants in alcoves and a central painting of stones from an ancient Chinese garden. The suite is also intended to evoke an at-home feeling. When Billy Joel stayed there not too long ago, he more than once took advantage of the kitchen to cook for himself.

Though Morford tends to lodge in less spectacular quarters, he says even the more typical guest rooms—with free-standing marble tubs, walk-in closets and outsize plasma television sets—are ample and luxurious enough to almost dissuade him from venturing outside the hotel. And surely the Johansson and Murray characters in *Lost in Translation* felt just that way. "I guess they were just having so much fun," says Morford, making it sound like a concession extracted under duress. □

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Le Meridien Lingotto Art + Tech

TURIN'S FIAT PLANT REEMERGES AS A SHOWCASE OF MODERN DESIGN

Architecture by Renzo Piano/Text by Christopher Petkanas/Photography by Marina Faust





For more than two decades leading up to his death in 2003 at age 81, Fiat kingpin Giovanni Agnelli was a passionate protagonist in the transformation of Lingotto, the iconic Turin car factory whose cornerstone his grandfather laid in 1916 and which was shuttered in 1982. By that year Fiat had long since established a huge production facility in the former Soviet Union. But with his heart still in Turin, the famously charismatic Agnelli oversaw an international competition to explore new uses for the imposing plant 10 minutes from the city center.

Of the many uses ultimately created for the site, the $33 million Le Meridien Lingotto Art + Tech, a bracingly modern design-driven hotel, may be the most compelling. Furniture and lighting in the property's 142 loftlike guest rooms and soaring common areas include 20th-century classics by Eileen Gray, Gio Ponti, and Charles and Ray Eames. Before the Art + Tech opened recently, the Turin Palace—a redoubt of the Louis XV style—was the only hotel game in town. No more.

In its salad days Fiat was known to the Turinese as La Mamma, but Lingotto is a powerful symbol of prosperity and entrepreneurship to all Italians. As an early example of modular construction in reinforced concrete, designed by Giacomo Mattè Trucco with a stunning spiral ramp by Vittorio Bonadè Bottino, it captured Le Corbusier's attention. But what respectful new purpose could be found for the legendary rooftop test track with two steep parabolic bends? How would Agnelli—one of his generation's most visionary industrialists, wiliest political power brokers and most accomplished lotharios—be remembered?

The prize for reimagining the 800,000-square-foot factory went to Renzo Piano, the Genovese architect whose fame, along with that of his then partner Richard Rogers,

ABOVE LEFT: One of the latest additions to the former Fiat plant complex in Turin, Italy, is Le Meridien Lingotto Art + Tech, a modular concrete-and-glass hotel designed by architect Renzo Piano. The site's redevelopment was the realized dream of company head Giovanni Agnelli.

OPPOSITE: Towering walls of polished-cherry panels frame the Art + Café, the main restaurant and bar, where the chef creates Asian fusion and traditional Italian cuisine. ABOVE: An Eero Saarinen marble table stands on a kilim before the eye-catching transparent glass elevators.



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Opposite: Towering walls of polished-cherry panels frame the Art + Café, the main restaurant and bar, where the chef creates Asian fusion and traditional Italian cuisine. Above: An Eero Saarinen marble table stands on a kilim before the eye-catching transparent glass elevators.

"Every perspective in the hotel ends in natural light," says architect Mauro Parravicini, who collaborated with Piano on the project. OPPOSITE: An Antonio Citterio sofa sits before the Executive Suite windows, which look to Lo Scrigno, the old test track and the Alps beyond.

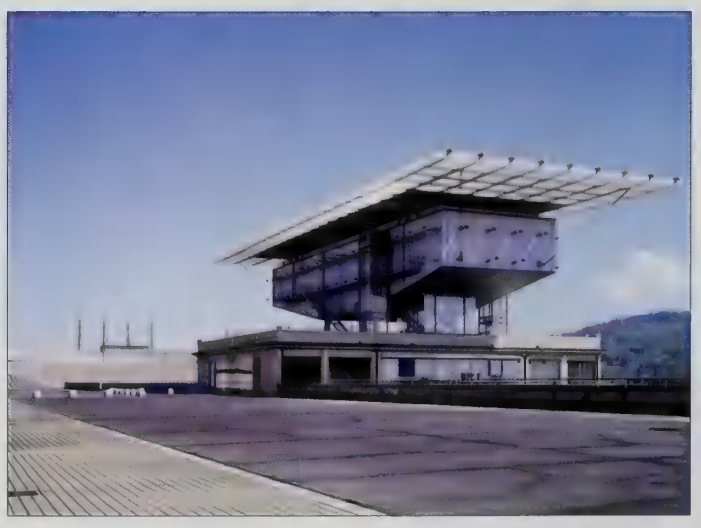
was sealed in the 1970s with the Georges Pompidou Center in Paris. It has since been burnished by his design for the Kansai International Airport in the Bay of Osaka and by his redevelopment plan for the Potsdamer Platz in Berlin. Piano's strategy for Lingotto, as Peter Buchanan writes in the third volume of *Renzo Piano Building Workshop*, was to convert "a machine-age monument" into "a multifunctional, megastructural microcosm of the post-industrial city"—a civic-minded complex poised at the crossroads of learning and technology, culture and commerce, tourism and athletics: That old test track is now the domain of joggers.

In addition to the Art + Tech, Lingotto has a more than half-mile-long shopping mall, a trade-fair forum, 11 movie theaters, a post office, a travel agency, a food court, a bank, a supermarket, a pharmacy, Fiat's executive headquarters and the automobile engineering department of Turin Polytechnic University. There's more: A heliport dialogues with an audaciously cantilevered glass-and-tubular-steel onion dome known as La Bolla (The Bubble). A semisubterranean auditorium can be ingeniously shrunk for chamber music concerts. The Pinacoteca Giovanni e Marella Agnelli is a six-level art gallery hung with masterpieces—by Canaletto, Picasso, Modigliani—culled from the couple's celebrated private collection. Lo Scrigno, the gallery's "jewel box," is Piano's annex. Inspired by the foundry at Lingotto, it has a "flying carpet" roof of 1,746 frosted-glass "wings."

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ABOVE: The Executive Suite's arrangement of minimalist furniture includes a Gio Ponti floor lamp. All of the 142 guest rooms offer the latest technological innovations, such as plasma televisions. Allergen-free materials were used throughout for carpets and bedding.

RIGHT: Adjacent to the Art + Tech is Lo Scrigno, with its "flying carpet" roof. Piano erected the annex to the Pinacoteca Giovanni e Marella Agnelli, a gallery that showcases part of the family's private art collection. On exhibit are works by Canaletto, Matisse and Picasso, among others.





Makanyane Safari Lodge

COSMOPOLITAN ADVENTURE ON A SOUTH AFRICAN RESERVE

Architecture by Bruce Stafford/Interior Design by Jenny Seddon of Paragon Interiors and Tessa Proudfoot
Text by Peter Haldeman/Photography by Tim Beddow



The Swahili word *safari* is said to have been popularized by Ernest Hemingway, whose expeditions in East Africa both inspired his writing and reified the notion of the Great White Hunter. The world has seen a few changes since Hemingway's time, of course, not least of which would be the very meaning of a safari.

Consider Madikwe in South Africa. Comprising 185,000 acres of open grassland in the North West Province, Madikwe was settled by Dutch descendants in the late 1800s and subsequently farmed and hunted to the extent that it lost much of its native vegetation and wildlife. In 1991, however, the South African government designated Madikwe a reserve, thereby initiating an unprecedented reclamation program. Ten thousand head of game, including the endangered wild dog and cheetah as well as the "big five" (elephants, leopards, buffalo, rhinoceroses and lions), were brought in from other parts of the continent, and the government is in the process of eradicating all plant life but the native bushveld. Malaria-free and



LEFT: The Makanyane Safari Lodge, on a 4,500-acre parcel inside Madikwe, a 185,000-acre game reserve in South Africa, is owned by Susan Harper and David Whittome. Architect Bruce Stafford and designers Jenny Seddon and Tessa Proudfoot collaborated on the lodge's design.

FAR LEFT: Guests can opt to spend the night gazing at wildlife from the lodge's two-story sleep-out hide, which overlooks a watering hole. BELOW: Each suite has an open-air lounge that is fenced on one side with branches from the area. "It's luxury in the wild," says Seddon.





an easy 50-minute flight from Johannesburg, Madikwe lures big-game hunters of the point-and-click variety: There are now 12 safari lodges inside the park.

In 1996 a pair of London-based lawyers named Susan Harper and David Whittome spent their honeymoon in South Africa, and over the next three years they made many return trips in search of the perfect spot on which to build a retreat of their own. They finally settled on 4,500 acres of lush forest above Madikwe's Marico River. The river and a natural watering hole afforded an unusual concentration of wildlife, and the couple had in mind a lodge as exceptional as its site. It would be the only facility in the park to sit on private property (no jeeps jockeying for position around a kill), and it would remain unfenced (no barriers between photographic predators and their prey).

The Makanyane Safari Lodge, named for the bat-eared wild dog, has a look befitting its natural advantages. Harper and Whittome hired architect Bruce Stafford to design an eight-suite compound that



"Modern lodges in Africa are a new trend—it doesn't have to be all woven baskets," says Seddon. ABOVE: One of the lodge's eight suites. They have the same layout but different palettes. In the bedroom portion, floor-to-ceiling windows frame views of the reserve.

"The idea was to create interiors that weren't too busy or complicated—a more minimalist look," says general manager Garth Kew. "I think Makanyane is unique in its appearance," the designer says. OPPOSITE ABOVE: A bath has a heated floor and an indoor-outdoor shower.

The Makanyane Safari Lodge, named for the wild dog, has a look befitting its natural advantages.

all but disappeared into the landscape. "Bruce was asked to create a space that was very comfortable but part of the bush, as opposed to withdrawn from it, so that anyone staying here would really get an experience of being in the wild," says Garth Kew, Makanyane's general manager. "The concept for the lodge was that from a distance it would look like a native village, with a series of thatched roofs, rather than one big expanse."

Sited around a preexisting anthill, the lodge is approached via a short suspension bridge over a ravine. Its conical thatched roofs and stone chimneys hint at the rustic influence inside: old leadwood tree trunks supporting the roofs, fireplaces of dry-stacked stone, concrete floors studded with river pebbles. Glass doors open to a broad deck where acacia trees shade an outdoor dining room and bar overlooking the ravine. The eight suites are no less closely tied to the environment, with floor-to-ceiling glass walls, indoor-outdoor baths and private lounges enclosed by nothing more than sticks.

If all the natural elements suggest something austere, look a little more closely. "Our brief was that you must feel like you're in the wild but surrounded by luxury," says Jenny Seddon, of Paragon Interiors, who decorated the lodge in association with interior designer Tessa Proudfoot. The rooms are simply fur-





LEFT: A suite's sundeck overlooks the Marico River. Meals can be served in the guests' quarters or in the lodge's dining area. "There have been elephants right on the doorstep, just munching on a tree," says Seddon. "We could have reached out and touched them."

nished so as not to detract from anything going on outside, but they also are lavishly comfortable: Rush matting warms up the concrete floors; fluffy cushions and mohair throws soften the teakwood and twig furniture; beds are draped in organza and smothered with pillows of winter grass and raffia. Cultural references are subtle but ample—a few Zulu spears here, some goat-hair blankets from Mali there. A sprinkling of organic touches like wooden bowls filled with river rocks and grass. "Susan didn't want a typical 'African

The owners spent their honeymoon in South Africa and made many return trips in search of the spot on which to build a retreat of their own.



"The idea was to get the bush into the lodge, to blur the lines between what was constructed and what was here all the time. I think Bruce Stafford really accomplished that by using a lot of natural products that blend with the environment," says Kew. ABOVE: **The pool area.**

look,'" explains Seddon. "There are no zebra skins lying on the floor."

Instead there's the real thing right outside your window. At Makanyane you can shower outside and listen to the call of the crested francolin. You can observe a pack of hyenas from the sala, or covered outside area, of your lounge. You can watch the wildlife from a deck in the savanna, or from a bush hide above a watering hole, or from the infinity-edge pool outside the lodge. "The pool overlooks the deep ravine where all sorts of game come down to drink and swim," says Kew. "You can lie in the pool and sip your martini and watch the elephants while they're drinking. In fact, we were doing that this afternoon."

There are also more orthodox wildlife-viewing options. Typically guests rise early for a morning game drive, then return to Makanyane for a hearty breakfast. After unwinding by the pool or at the gym and spa tucked away in the trees, there's another game drive (or game walk, for more intimate encounters) in the late afternoon. Back at the lodge, dinner is prepared by a five-star chef who emphasizes South African fare and local specialties like impala and warthog. The dining possibilities are as varied as the gaming options: Meals may be taken inside the lodge or out on the deck or in the comfort of one's lounge. More adventurous guests choose to eat out in the bush in the boma, an open-air venue protected by twigs and thorn trees, lest something out there be hungry too. Papa himself might approve. □

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LE MERIDIEN LINGOTTO

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"The project for the Fiat Lingotto factory building and its immediate surroundings in many ways represents an atypical case of urban reconstruction given that the intervention was mainly focused on a single building," notes Emilio Pizzi in his concise monograph *Renzo Piano*, "yet the scale and the complexity of the project themes involved fully qualify them as a part of the city."

The city, Turin, thanks the Art + Tech daily for helping it shed its reputation for stuffiness and musty grandeur. "Our greatest challenge was bringing in natural light," says Mauro Parravicini, the Milanese architect who collaborated with Piano on the hotel. To that end, the building was roofed in glass, its underside rigged with gently draped white shades strung on cables. "All that glass on its own would have been cold," explains Parravicini. "The shades are like tempering clouds. We also had to figure out how to get guests into the hotel without passing through the boutiques on the first and second levels. The answer is a vertical first-floor reception area with three transparent lifts that shuttle you to the fourth, main level, where the cherrywood paneling of the restaurant recalls the grid of the original façade."

For guest rooms that document the evolution of modern design, Piano was assisted by Franco Mirenzi, also of Milan. One room type has seating by Harry Bertoia and Josef Hoffmann. Another is furnished with a desk by Sir Norman Foster, a chair by Le Corbusier and Charlotte Perriand, and a table lamp by Achille Castiglioni. Yet another draws on the oeuvres of Eero Saarinen, Jean-Michel Frank and Mies van der Rohe.

Renzo Piano did not single out Lingotto in his speech accepting the Pritzker Prize at the White House in 1998, but it's clear the heroic commission informed his remarks. "Architecture is like an iceberg," he said. "In the seven-eighths of the iceberg that lie below water, we find the forces that push architecture up, that allow the tip to emerge: society, science and art." □

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DESIGN BY DEGREES

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tor must now take a bit of a walk; there's no sense anymore of instant gratification, of being able to survey all these spaces from a single vantage point. Closing up this space, says Pheasant, "created more of a cottage feel and added a sense of mystery" to the act of entering the house.

In each of these rooms, Pheasant has combined carefully chosen pieces with many of his own design, set against light-colored fabrics and wallcoverings. The designer's furnishings—from his long birch dining table and dining chairs to his tufted slipper and club chairs to his unusual but utterly graceful hanging light fixtures—update classic forms with modern flair, gently pushing the envelope of tradition toward new heights of expression.

Two narrow portals lead from the entrance hall into the family room, from which is visible—through yet another narrow doorway—a sunny, cozy, supremely inviting breakfast room, defined by an antique globe lantern hanging from a ceiling plate that the designer painted white. "I think it's always important to have an 'interior window' in every room—a view toward something else," he says. In the family room, as in the front rooms, Pheasant has made sure to plant little seeds of anticipation, so that the whole house gradually unfolds, bit by delightful bit.

At the top of the stairs, where one would expect to find a hallway, the surprise is the discovery of a homegrown kindergarten occupying roughly the same dimensions as the entrance hall downstairs. And just as the entrance hall is the first floor's focal point, so too is this space—filled with books, drawings, toys, and nooks designed for snuggling and storytelling—the focal point of the family's private domestic space. But step through a door into the master suite, and once again all is clean, calm sophistication. Framing the bed is an elegantly arched niche; unobtrusive bookshelves have been built into its sides. The gridded panels on the yew-wood armoire have the delicacy of shoji screens.

"The sense of calm in this house comes almost subliminally," says Thomas Pheasant. "Organization and symmetry are the keys to that." Adhering to those classical precepts has served him well; calibrating them to modern sensibilities has made him great. The resulting designs are indisputably mature. But the underlying logic is so basic, even a child could follow it. □

MALIBU BEACH MEMOIRS

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than it is cozy—sliding glass doors open to the rippling Pacific. A wall-to-wall window seat with big round bolsters is "great to take naps on," Roth reports, as must also be the antique wicker sofa that Smith picked up in Maine.

The spacious and inviting kitchen is the room that Roth, who "actively cooks *and* bakes," was most involved in designing. It was fitted out exactly to her needs, down to the merest refrigerator drawer—organized like a puzzle. The pocket doors have never, she insists, been closed. "My whole house is open—I grew up in a welcoming home, and I have a very open-door policy."

The cathedral-ceilinged master bedroom has a soft palette—gray blue and glazed-down yellow. The antique carpet is Indian (an Agra), but Roth's collection of glass, on coruscating display in the bookshelves, is strictly Imperial Yellow Peking. "It's a mustard color, and it catches the light in the most extraordinary way," she says. On one side of the faux-bamboo bed that Smith based on an American Aesthetic Movement original is a great flea-market find of a night table—bamboo with a green-painted top—and, on the other, a pretty English chest of drawers.

The late-19th-century clover-top table in the splashy master bath Smith bought in Paris—"It must be Japanese for the European market," he says, "judging from its marquetry patchwork of all different kinds of wood." Roth says she prizes it for being "so intricate and elegant and at the same time so beautifully broken-in and natural." She could as well be speaking of the house as a whole.

> "My whole house is open—I have a very open-door policy."

"You know when you see beach houses that actually look stiff?" Smith throws in. "The house that I did for Donna admittedly looks 'together,' but there's nothing prissy or overrefined about it. Hey, there are dogs and kids and a cat here, and if something gets chewed or torn or knocked over, it's not the end of the world." □

AT WATER'S EDGE

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ing—were conceived as an intricate cabinet. Complementing the blond wood, the material palette (which, Gwathmey observes, "reflects the quality of the light as it reflects off the water") consists mostly of wide-plank bubinga floors, flamed beige-gray limestone floors (a wide swath marks the entrance area) and stainless-steel railings at the stair landings and balconies.

A signature of Gwathmey's architecture is his combining of insistent geometries with sensuous curves and textures. Eva Frank, director of interior design in the Gwathmey Siegel office, helped to strike that balance, creating "warm, understated, somewhat traditional furnishings for a very contemporary house," she says. "We used a neomodernist template; it's quiet and works well with the architecture." The clients, a professional couple, collaborated in the effort to preserve the architectural vision: Their sparing installation of modern artworks can be read as deference to Gwathmey's compositional intent.

In plan, the building is four planes: a horizontal stacking of solids and voids, which, as the architect points out, represents a new spatial dictate for him. "We'd never done this exact kind of layering before, but it's consistent with all our work: knitted and three-dimensional." Each tier is unique in its identity ("There's no feeling of going from equal floor to equal floor"); indeed, every level has a different sculptural profile. The double-height family room on the third level, for one, is modulated by the softly S-shaped balcony of the study overhead.

The exercise of descending through the house builds to an anticipation of the pool terrace. Gwathmey wasn't deterred in the knowledge that infinity-edge pools and resort-style terraces are not the norm for the blustery climate of San Francisco. He was determined, in the house's climactic moment, to engage the site with the bay in a way that virtually dissolves the standard inside/outside barrier.

Back in New York, at work on several well-sited projects, Gwathmey sustains his particular enchantment with the Golden Gate Bridge, recalling it in wistful terms. "In the change of weather it disappears in the fog and reappears—elusive and very mysterious and not always accessible," he says. As such, the famed construction may well have been the ideal inspiration for a house that reveals itself only by degrees. □

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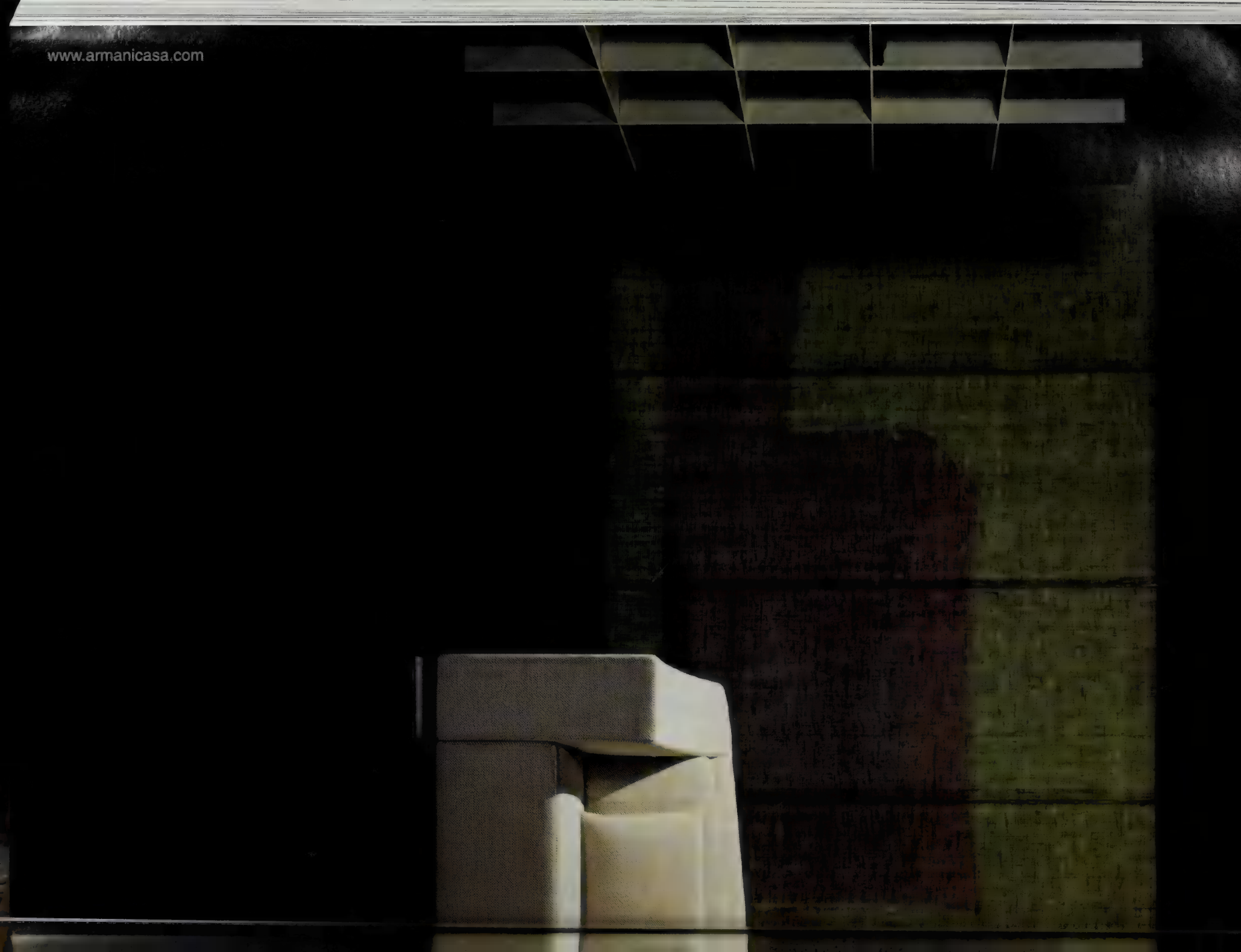
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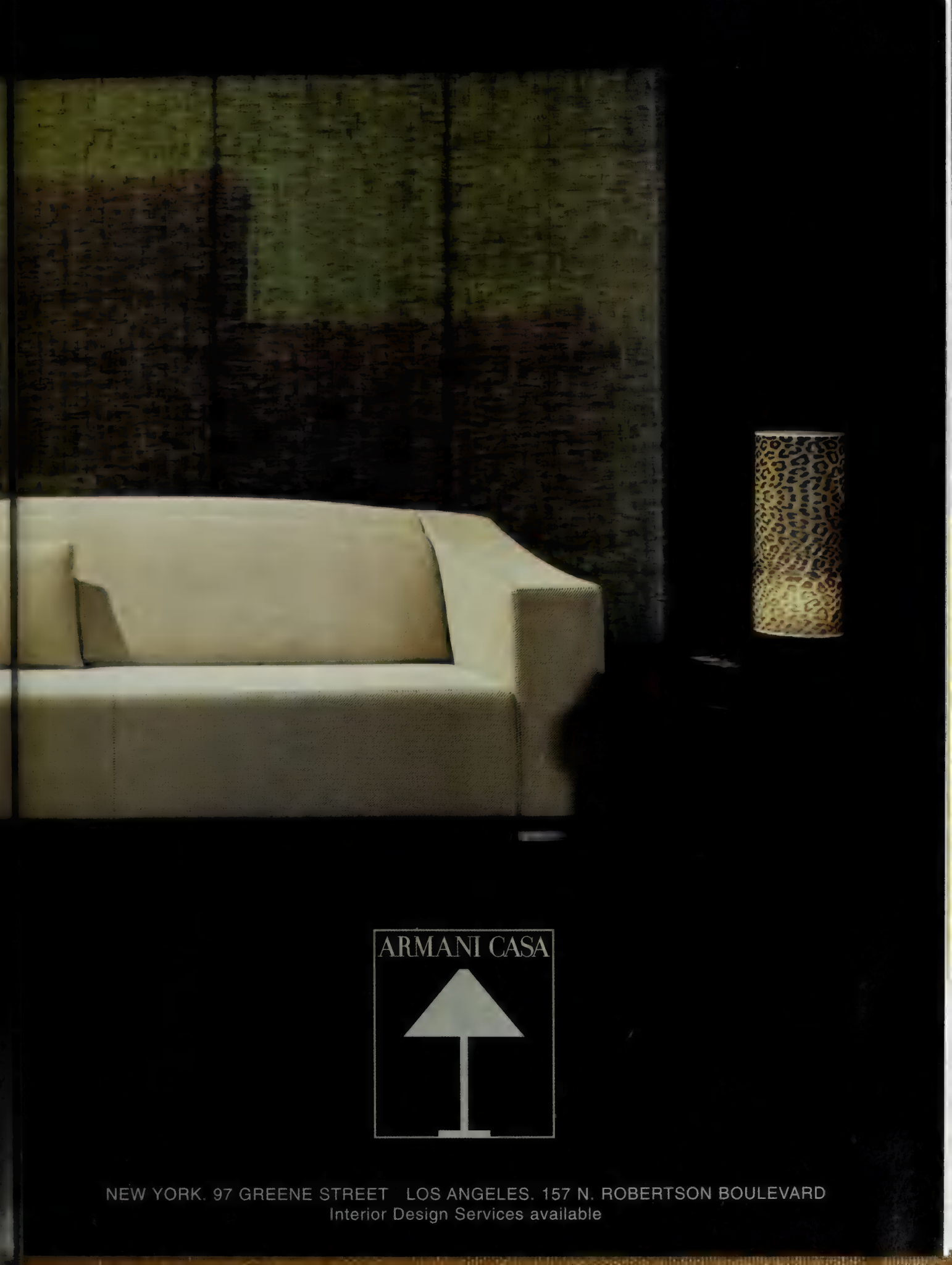
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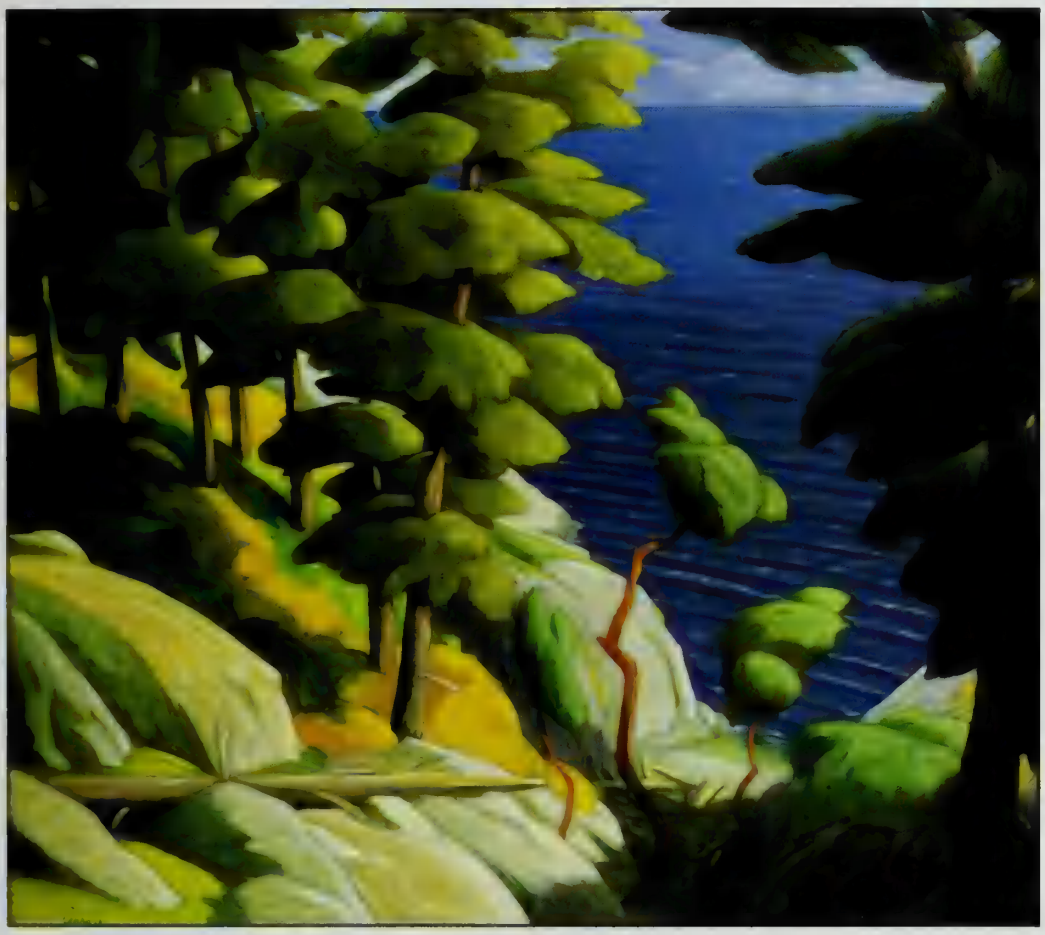




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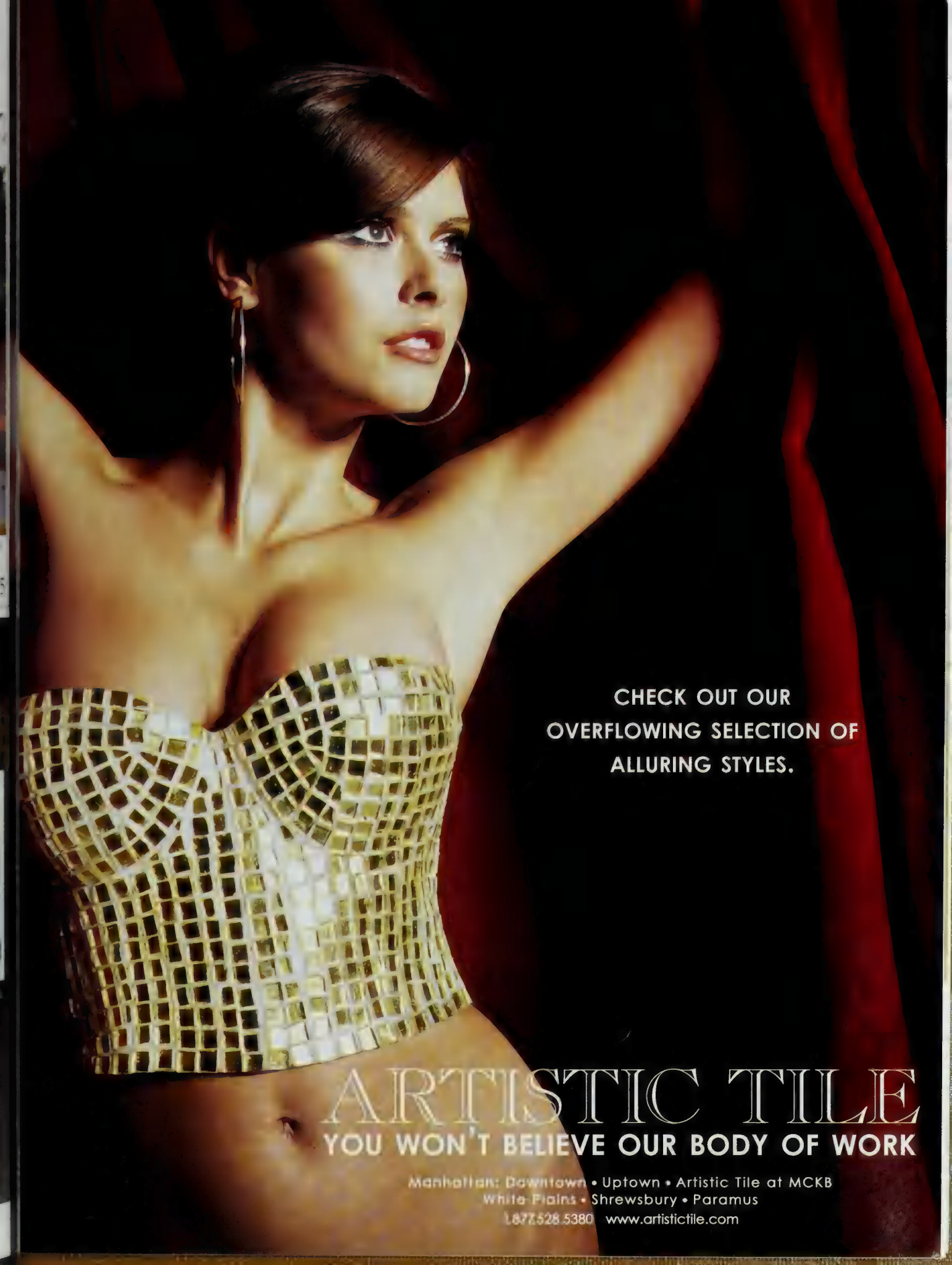
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TUSCAN RENAISSANCE

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Federico Fourquet designed a new garden with squares of box hedges, lemons and white roses. "This land was something between a ruin and a jungle. I wanted to give it order," he says. "The stone walls of the castle and fortifications were on all sides. It needed balance, so I planted tall cypresses on three sides to create a green piazza, then surrounded it with a walkway and a pergola of grapes and roses."

A new terrace is a good place from which to look down on the garden and to see out above the fortification walls to the full panorama of hills and sky. The castle is so high that morning mists hover below like a Chinese watercolor of blues and grays.

Now the castle and the village emerge out of the stones from which they came, a jagged and magnificent certainty.

The restoration was a gift to the landscape. Telephone poles were taken out and all services buried. The medieval village that clusters at the castle walls was restored using stones that still lay where they had fallen over the centuries.

Now the castle and the village emerge out of the stones from which they came, a jagged and magnificent certainty. The hill has been this way for nearly a thousand years. "The clients have brought life back to the castle and the village," says Mlinaric. "It was hard work but greatly satisfying, and they're immensely proud of it. So they should be. This was a major restoration, and they deserve a huge pat on the back. I hope others will be inspired by them. The world is full of beautiful places to be saved.

"Everything was done in response to what we found," he continues. "There was no contrivance. All is as it should be, and that is good." □

The houses in the village, decorated by Mlinaric & Henry, are available for rent. For information, visit www.homesaway.com/ts/homes/cst/cst.html, or call 800-374-6637.

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floor lamps flanking a breakfast table slipcovered in white linen transform the greenhouse into a misty glade. Jean Royère's abstracted willow-branch sconce in the living room has the charm of a blossom in a strict lapel, and the ripples of his chandelier reverberate in the base of the limestone-and-bronze dining table. The street map of Manhattan is echoed in the ceramic gridwork of a low table by Georges Jouve, and its skyline in René-

ter, where all the custom work is done. An owner can configure the cabin in almost any style and to almost any purpose: as a study, a conference room, a lounge, a boudoir—and probably also as a diner or a dentist's office—so long as federal safety regulations are respected.

The couple were a bit dazed by the options they were given for their plane's interior. "Dawn Jensen, who heads the Gulfstream design team, takes you into a vast

An owner can configure the jet cabin to any purpose: as a study, a conference room, a boudoir.

André Coulon's legendary glass chair. Custom sofas with leather frames were designed by Shelton, Mindel to suggest "the heft of boulders in a Central Park meadow," Mindel says, and the ensemble of colors and materials—the pebble grays of the upholstery fabric, the slatted wood of a bench by Charlotte Perriand, Diego Giacometti's wrought iron side chair—invite in the elements. "Our goal," he concludes, "was to create a synthesis of openness and privacy in a transparent space that seems—like its scenery—both rooted and floating."

While Shelton and Mindel were fine-tuning the pied-à-terre, their clients (whose well-shod *pieds* are never *à terre* for long in any one locale) were eagerly awaiting the delivery of a new plane: a Gulfstream G400. The husband retired recently as the CEO of a Fortune 500 company, and private jet travel, he says, "was the best perk I ever had." The couple previously owned a Cessna Citation X, but the low cabin height and short range were less than ideal for intercontinental business trips and for the romantic excursions to Paris or Marrakech that they both enjoy.

The construction of a Gulfstream G400 is a form of industrial couture at the most rarefied level. "There are two phases to the process," the husband explains, "and together they take about the same time—a year—that Lee and Peter spent on the penthouse." The first four months are devoted to the production of a "green" airplane: a flight-worthy vehicle whose wings and fuselage are coated with a bile-colored anticorrosion primer. At that stage the plane is flown to a finishing ware-

warehouse filled with samples of leather, veneer and carpet," the husband recalls, "and you choose everything down to the flatware and the cashmere blankets. The seats are a marvel of engineering. Each one costs more than a car, and it's tailored to the proportions of your body." But the couple had also chartered too many "airborne Holiday Inns" not to realize that they wanted a cabin as exceptional as their penthouse—at which point Shelton and Mindel came aboard.

"We've designed an ocean liner," Mindel says, "but this was our first plane. If there is any greater symbol of luxury, I can't think of it. Our design drew on the idiom of patrician sporting gear and saddlery—his Hermès and her Chanel—and of vintage automobiles like the Morgan." A double racing stripe defines the attenuated oval of the gray-and-white fuselage, and a band of *anegre* performs the same function in the cabin, which is padded sensuously in sueded wicker below the wainscot and painted a glossy ecru above. The seats are upholstered in the perforated chocolate leather of a driving glove and seamed with baseball stitching. A pale banquette and white rugs contribute to a subliminal sense of buoyance even before takeoff. "Our last plane was dark," she concludes, "and I wanted this one to be light. It's the bijou version of our apartment." Here her own expression brightens impishly. "And it's such a neat place to leave some makeup." □



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